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OCTOBER 1993

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To Antonis Achilleos, part-time busboy, full-time amateur photographer, it is. In fact, to Antonis, making great photographs is more fun than making touchdowns, jump shots or holes in one.

Antonis Achilleos, pro busboy, amateur shooter, dove under a hurdle to catch a flying woman with his Nikon N6006. Please don't try this at home.

Homestretch
—by—
Antonis Achilleos, busboy

One afternoon, while driving to get a Slurpee, he spotted a vision of beauty in sweat socks flying through the air.

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To create a sense of motion (as if she needed it), he used Rear Curtain Sync, which fires the flash just before the shutter closes, and he shot at 1/15th. Even though the flash isn't designed to cover the entire frame, Antonis chose a 24mm AF Nikkor to exaggerate the angle. He could have picked any one of nearly eighty legendary lenses. The same lenses most pros use behind the dugout or in the end zone.

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BACKGROUND: IAN ADAMS • TREES: SPENCER SWANGER/TOM STACK & ASSOCIATES • FROG: MATTIAS KLUM

COVER SHOT

Swedish nature photographer Mattias Klum captured these mating red-eyed tree frogs with a 6x4.5cm Pentax 645 and 120mm f/4 macro lens on Fujichrome Velvia film. Klum used two Pentax AF 280T flash units to illuminate his subject, which was taken at night in the middle of a Costa Rican rain forest.

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Dennis S. Page

ASSOCIATE PUBLISHER
Elaine Sexton

EDITOR-IN-CHIEF
Kathy McGee

ART DIRECTOR
Craig Winkelman

EDITOR-AT-LARGE
Russell Hart

SENIOR EDITOR
Steve Pollock

ASSOCIATE EDITOR
Kate Musick

FIELD EDITOR
Greg Barnett

CONTRIBUTING EDITORS
Jim Roetzel, Tom Boyden, Bill McRae, Ian Adams, Kevin O'Neil, Niki Barrie, Ron Leach, Jack McMillan, Jane Ryan Beck, George Schaub, Wolfgang Kaehler, Mason Resnick

CONTRIBUTING ILLUSTRATORS
Victoria Kann, S. Marcus, Harry Cambpell

PRODUCTION DIRECTOR
Roy Mosny

CIRCULATION/MARKETING DIRECTOR
Richard Fogel

SINGLE COPY SALES MANAGER
Richard Ciotta

ADVERTISING SALES
Cara Bernstein, John Towers

PRODUCTION ASSOCIATES
Kate Musick, Randi Paige

EDITORIAL AND ADVERTISING OFFICES
Outdoor & Travel Photography
1115 Broadway, 8th Floor
New York, NY 10010
Telephone: 212/807-7100
FAX: 212/229-1897

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EDITOR'S NOTE

This issue we've spanned the two hemispheres, moving from the tropical rain forests in South America to the frozen reaches of Alaska; we give you insights into making new discoveries in your own backyard through macro photography and some exciting new ideas for capturing fall foliage and fall fowl.

✦ On first impression, **Mattias Klum** is a most unassuming young gentleman who looks as though he should be playing cricket, not crawling along the rain forest floor. But, when the 25-year old photographer from Sweden opens his portfolio, the culmination of years of hard work and a wealth of talent jumps out. Klum, whose striking macro images appear in "Close Encounters," is devoting his life to preserving the extraordinary beauty and complexity of our vanishing rain forests.

✦ Most of us have probably never thought of a mushroom as an interesting subject, but Ohio environmental photographer **Ian Adams** certainly has. As he states, "they're a wonderful nature subject to photograph, because they don't move around too much." Adams explores "fungus among us" in "Magic Mushrooms," a complete guide to the world of mushrooms, including where to find them and how to photograph them.

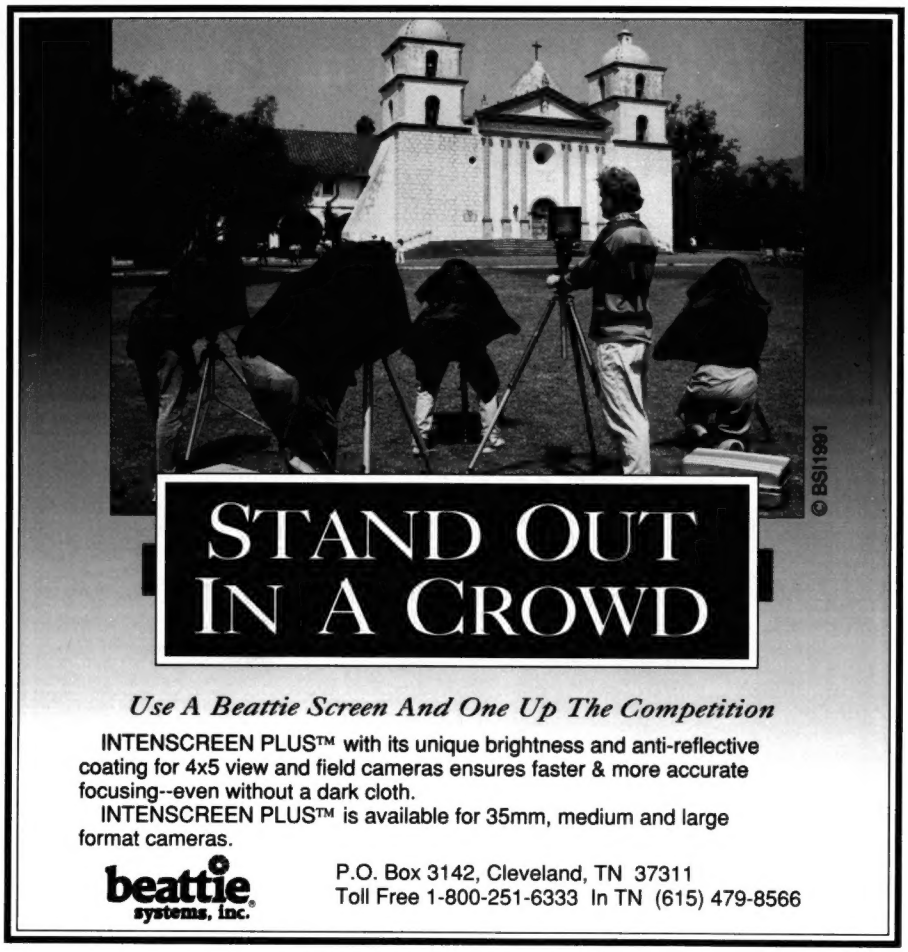
✦ **Kevin Coulton**, a water resources engineer from Oregon, is all too aware of the threats to our natural resources. At first glance, his close up images in "Macro Metamorphosis" appear to be beautiful abstract photographs. In reality, they're shots of drops of oil and grease the appear on streets and parking lots after it rains. Harmless as they may seem, they're the pollutants that flow into the storm drains, then ultimately into our lakes and streams.

✦ In our special "Bird Watch" section, renowned nature photographer **John Shaw** gives you the inside scoop for photographing bald eagles on Alaska's Chilkat River. He provides complete information on when to go, how to get there, and what equipment to shoot with. For bird shots closer to home, **Dominique Braud** discusses his adventures in the marsh with his floating blind. Blinds are easy to construct, and with a bit of practice, they'll give you shots that can't be obtained from dry land.

✦ We also have a tale of two brothers—**Jeff and Jon Gnass**—who started out as adventurers before becoming photographers. Jeff's skills take him to pristine wilderness areas where he's become known for his breathtaking landscapes. Jon, on the other hand, uses these same landscapes as a backdrop for his adventure photos.

✦ And finally, for the ultimate in fall foliage trips, we've presented four ways to photograph the autumn colors—and turn it into a fun adventure. So, forget you car, and board a train, hop on a bike, mount a horse or slip into a canoe for our fall spectacular!

—Kathy McGee



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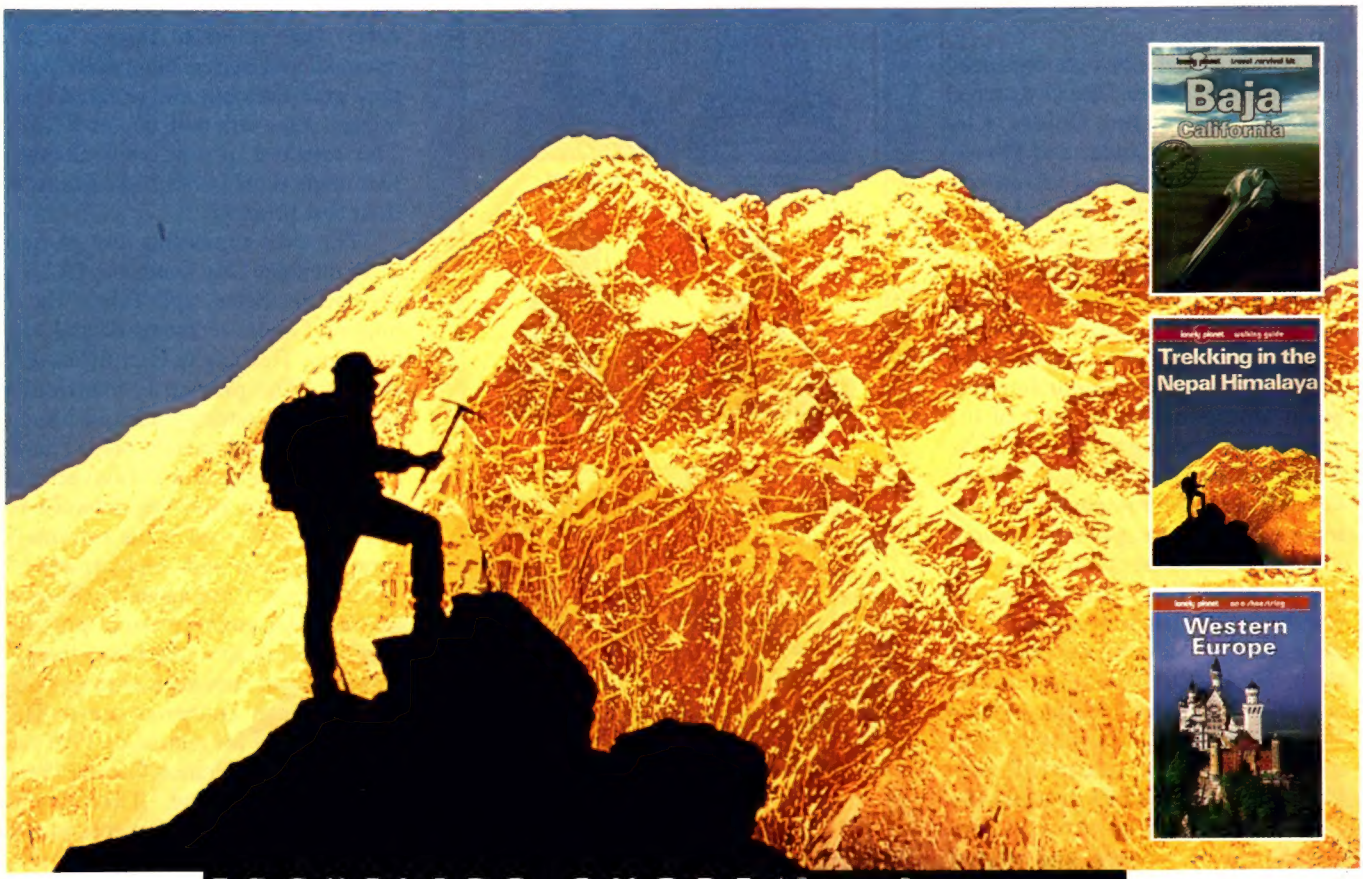

Paul Steel

TRAVELING SMART / Greg Barnett

Off The Beaten Path

Lonely Planet guidebooks take you to the far corners of the world.

Do you yearn for adventure in far off places? Is the venerable title of W.T. (world traveler) something you want to add to your credentials? If the answer is yes, Lonely Planet travel guides may be your ticket to adventure.

For the past twenty years, Lonely Planet Publications has produced travel guides to distant areas of the world that many people may never have heard of, let alone dreamed about exploring. With 122 current titles, ranging from *Vanuatu—A Travel Survival Guide* to *Trekking the Patagonian Andes*, Lonely Plant has covered most of the globe. What sets Lonely Planet apart from the myriad of other books is its passion for adventure and expertise at "shoestring travel." In fact, founders and publishers Tony and Maureen Wheeler literally began Lonely Planet on a shoestring back in 1973.

Across Asia on the Cheap was the Wheelers' first travel guide, based on their 1972 journey from London (across Asia) to Sydney via every means imaginable. Word spread of their adventure, and the Wheelers were approached by so many people seeking their travel advice that they compiled their notes and self-published a book on the subject. The first run of 1,500 books sold out in a week. After this initial success, the Wheelers spent a year and a half back in Asia, working on the now classic *Southeast Asia on a Shoestring* (available today in its 7th edition).

Going on from such humble beginnings to becoming a leading publisher in the fiercely competitive travel book market, Lonely Planet now boasts a staff of 70, with offices in four major cities throughout the world. And since 1986, the company has donated a percentage of profits from each book to ventures such as famine relief in Africa, aid projects in India, agricultural projects in Central America, and the like. Despite their success, the Wheelers have

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not lost sight of their original purpose—producing information-packed guides for the independent, adventurous traveler. As Tony Wheeler puts it, "Our reputation has been built on boldly going where no guidebook publisher has gone before."

Lonely Planet titles are organized into five categories: Travel Survival Kits, On a Shoestring Guides, City Guides, Walking Guides and Phrasebooks. The Travel Survival Kits provide in-depth coverage of individual countries or small groups of neighboring countries. Shoestring Guides provide essential, compact information on low-budget travel in major regions or an entire continent. The pocket-sized City Guides deliver comprehensive, practical information on some of the world's most exciting cities. The Walking Guides are designed to give trekkers detailed route descriptions for the ultimate off-the-beaten-path adventures. Phrasebooks are best described as "language survival kits," with pronunciation, basic grammar, and conversational examples that make these pocket-sized books invaluable. Other publications available from Lonely Planet include Maureen Wheeler's "Travel with Children," and the free, quarterly Lonely Planet newsletter, which features the latest in travel news, travel diaries from Lonely Planet authors, and related information. (To get on the mailing list, see address below.)

What sets Lonely Planet apart is its dedication to a format that is unique among travel guides. History, geography, flora and fauna, people, culture, health issues, and food are among the categories of information for each country or region. In addition, there are numerous maps detailing cities, attractions, and entire regions. You will also find charts for currency exchange, bus, train and air travel schedules. There are sections on basic language, pronunciation, and grammar. Color photographs and illustrations give you an idea of what lies ahead. Of particular interest is the section on film and photography, including rules specific to photography, and availability of film and processing. Printed on lightweight, high-quality paper with laminated covers and cloth-sewn bindings, Lonely Planet books are built to handle a rugged life on the road.

The authors of these books spend months in the field doing extensive research, beating the bushes to present the most accurate information possible. A two-year revision schedule insures that each guide will stay current. For example, the newly-released European Shoestring series takes Lonely Planet's objective to provide accurate information to new heights. After the research teams wrote, mapped, and edited the manuscripts, they went back out and retraced their original steps with draft copies in hand. This resulted in numerous changes that made these books 2nd editions in their first printing!

The ever-expanding list of new titles includes City Guides to Dublin, Melbourne, Seoul, and Tokyo, Travel Survival Guides to Mongolia and Victoria, and Trekking in East Africa and Greece. The previously-mentioned European Shoestring guides are a long-awaited addition to the Lonely Planet family, and the most ambitious project to date. "We knew guidebooks to Europe would need to be extremely comprehensive and sophisticated," says Wheeler. "We weren't willing to get involved until we could put the maximum possible effort into them." Several Travel Survival Kits to individual European countries are in the works. Slated for release in 1993 are Finland, Poland, France, Greece, Hungary, and Switzerland. These books will be excellent complements to the Shoestring Guides.

The Lonely Planet philosophy encourages independent-minded adventure travel. The wealth of detailed information in these guides should inspire even the most timid traveler to give it a try. Although low-budget travel is a hallmark of Lonely Planet, they acknowledge that the cheapest way of doing something may not represent the best value. The information contained in these volumes will not limit you to funky, college-style backpack ordeals—unless that's your style.

As Tony Wheeler says, "I hope we send people out with the right attitude about travel. When you travel you realize that there are many different perspectives about the world, so we hope these books will make people more interested in what they see. These are guidebooks, but you really can't guide people. All you can do is point them in the right direction." ■

Lonely Planet books can be found in bookstores and outdoor outfitters, or by contacting Lonely Planet Publications, 155 Filbert St., Suite 251, Oakland, CA 94607-2538, 1-800-275-8555.

A TASTE OF THAILAND:

p.45

This Lonely Planet guide illustrates Thai art styles (above), includes a chart of Thai consonants (below), and an excerpt from a local magazine (bottom).

p.63

Thai Consonants

K	ก	KH	ข	KH	ข	KH	ค
KH	ค	KH	ฆ	NG	ง	J	จ
CH	ฉ	CH	ช	S	ซ	CH	ฌ
Y	ญ	D	ฎ	T	ฏ	TH	ฐ
TH	ท	T	ฒ	N	ณ	D	ด
T	ต	TH	ถ	TH	ท	TH	ธ
N	น	B	บ	P	ป	PH	ผ
F	ฝ	PH	พ	F	ฟ	PH	ภ
M	ม	Y	ย	R	ร	L	ล
W	ว	S	ศ	S	ษ	S	ส
H	ห	L	ฬ	-	อ	H	ฮ

p.321

Study Habits

When it comes to wildlife photography, research is everything.

"Nice shot," you say, looking at a photo of a pair of blue-footed boobies engaged in a courtship dance. One points its beak towards the sky; the other prances, lifting its beautiful blue feet high in the air. "If only I were lucky enough to get a shot like that," you think.

But luck wasn't the key here; research was. Great wildlife photography is not left to chance, but should be well-researched long before the actual photograph is taken. Before you set off on your next wildlife shoot, read up on the species you wish to photograph, and plan ahead. Research is everything!

CYCLE OF LIFE

Determine which stage of the animal's life and behavior you wish to photograph before selecting a date for your trip. If you want to shoot elk during a rutting season, for example, you will need to find out when this typically takes place. Remember that for many animals the breeding season varies each year, usually depending on the temperatures and length of the previous winter, and you need to calculate accordingly. If you are traveling to a national park, call the park office to find out the approximate time of year for the behavior that you'd like to photograph. Then maybe a month or two before your trip, call again to see if the timing is still accurate.

Before I went to photograph gannet chicks in Quebec's Gaspe Peninsula, for example, I read that the chicks usually hatched in late June. In May I called the office of the Provincial Park of Isle Bonaventure, where the colony is located, to check the status of the gannets. They saw the gannets migrating to the island at the usual time to begin the breeding season. The birds weren't early or late, so I could expect the season to follow its normal pattern. The precise timing of my trip

Wolfgang Kaehler

Preplanning and previsualizing: By researching the species, Kaehler learned that gannets fence with their beaks. By the time he arrived at the gannet colony in Quebec's Gaspe Peninsula, Kaehler knew the exact image he wanted to shoot.

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Wolfgang Kaehler

Well-researched: This intimate image of the blue-footed boobies engaged in a courtship dance was not just a lucky shot. Before arriving in the Galapagos Islands, Kaehler knew exactly when the boobies would be mating and what type of courtship behavior to expect.

allowed me to photograph the chicks as they were hatching.

LEARNED BEHAVIOR

It's also important to understand the behavior of the animals you want to photograph. With this knowledge, you can plan what types of shots you would like. Before an earlier trip to the Gaspe, I learned that the gannets fence with their beaks. By the time I got there, I already had in my mind an exact image of two birds fencing.

In the field, knowing the animals' behavior will enable you to anticipate certain actions. In the Falkland Islands, you may see an unguarded egg in a penguin colony, for example. If a skua is nearby, and you know your seabirds, you might prepare for a whole series of shots of the scavenger cracking and eating the egg.

SAFETY FIRST

Learning about the wildlife that you want to photograph is important for your safety—and theirs. Many animals can be extremely dangerous, and each has its own signals that will tell you when it is disturbed. Knowing these signs may help prevent an animal attack.

Your knowledge about the behavior of a species will also help you to protect it. A plover, for example, will simulate a broken wing to get your attention away from its nest. If you see a plover on a beach dragging its wing, you will know that its nest is nearby. Shoot from a greater distance or from a blind in order not to disturb it.

GATHERING INFORMATION

Television nature documentaries are an excellent source of information. I have established a video library of nature documentaries which I have recorded over time. Before a trip, I'll watch the tapes to refresh my memory about the species and the area I'm going to photograph.

Books, magazines and special photographic newsletters, are also helpful. *Photo Traveler,* published in Los Angeles, has short articles telling about the wildlife, vegetation, and landscape of different areas in the United States and Canada. It includes information about the seasons, small maps, and addresses and phone numbers for further information. (For more information on *Photo Traveler,* call 1-213-660-0473).

Some organizations, such as the Audubon Society and the Nature Conservancy, can provide information about nature areas and wildlife. They may also tell you where you are permitted to photograph certain species.

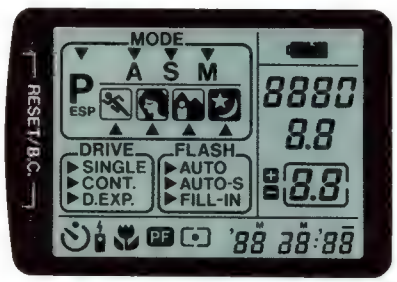
Computer nerds like myself may want to start a computer file by species or region. Create files on different species you wish to photograph and list publications, organizations, contacts, dates of breeding, and any other appropriate information. When you are ready to plan a trip, you'll have your sources right at your fingertips.

Your wildlife research will tell you when to take that special photo, and then again, when not to... Once on Alaska's Kodiak Island, I was photographing a mother grizzly bear. Suddenly the mother's snarling face filled the frame of my viewfinder. I looked up and saw that I was between the sow and her cubs—the most dangerous situation possible. I froze, and didn't take the photo. I knew if she heard the click of my shutter, it might be my last shot ever! ■

Technical Notes

The photograph on the opposite page was taken with the Olympus IS-3 DLX. In order to capture the moment and show the utmost respect at the Vietnam Veterans Memorial, we had to work quickly. The IS-3's superfast autofocus mode was used to lock in on the subject's

eyes. By choosing a shutter speed of 1/60th and an aperture of 4.5, the photographer controlled depth of field to keep the foreground sharp and throw the background out of focus. At 35mm the lens would be wide open. This is a test for any lens, whether fixed focal length or zoom. The IS-3 passed that test with flying colors. It delivered a photograph that is sharp from edge to edge. Throughout its zoom range, the IS-3 DLX gives critical sharpness, even at the extremes. In fact, the optional lenses, such as the



300mm, are matched to provide the same sharpness. The large and clear LCD panel enabled the photographer to choose from an astounding array of options with a touch of a button. It's as if there's a computer working with you to select exactly the program you need to create a great photograph or simply make a hard copy of your life.

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3 SMM OUTLOOK / Steve Pollock

As You Like It

The Pentax PZ-20 adapts to any shooting situation by "learning" what the photographer wants.

The Pentax PZ-20 occupies the middle of the company's SLR lineup, and it displays the typical virtues of a middle child—adaptability and sensitivity to others. Many of the camera's electronic functions can be adapted easily to the user's needs. Several of the AE programs even "learn" the photographer's preferences automatically.

Pick up the PZ-20 and you will notice an ergonomically curved body made of black polycarbonate. Most camera functions are controlled by only four buttons, a slider switch, and a knurled wheel, all located on the top deck. (A few secondary controls are located on the front and back of the body.) Subtle differences in size and shape make it possible to identify each control without looking at it.

On top of the viewfinder prism is a huge LCD panel, which gives a very detailed account of the PZ-20's status. A smaller LCD panel in the viewfinder, on the right of the image area, displays some exposure information as well. To conserve battery power, only the viewfinder LCD is illuminated in low light.

The PZ-20 offers two distinct levels of operation, which are selected by the Off/On/Pict switch. Slide the switch to "On", and you have the basic exposure modes: aperture-priority AE; shutter-priority AE; program AE; metered manual (with narrow-angle metering); and bulb (time exposure). In all modes, shutter and aperture values are clearly displayed on the LCDs, along with exposure-warning signals when appropriate. A lightning-bolt symbol blinks to indicate that flash is necessary, but the built-in unit must be popped up by the user. In the program mode, aperture and shutter values can be shifted in half-stop increments by pushing the knurled wheel. This shift remains in effect until you change it, or until the camera is turned off.

Push the slider switch to "Pict", and you reveal the more interesting aspects of the PZ-20's personality. Five symbols appear on the LCD, one for each of the camera's "picture" AE programs: full-auto; portrait; scenic; action; and macro. A rectangular bracket indicates which of the programs has been selected, and a symbolic scale indicates just how the mode is being used. For example, the portrait mode normally chooses wide apertures to minimize depth of field. If the user prefers a little more (or less) depth of field, he can use the knurled wheel to shift the program in half-stop increments. The degree of shift is indicated by flashing dots on the big LCD. Here's the kicker: Once you have taken a few pictures using a particular shift, the PZ-20 "remembers" your preference. Everytime you use that program, it will be shifted in the same way, unless you cancel the program memory.

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This unique and very accommodating "learning" feature works in all "picture" modes except the full-auto (green) mode, which cannot be modified by the user in any way. It's nice to have this fail-safe option, but I wish that it weren't symbolized by a goofy, rectangular smiley face.

If you simultaneously press the "drive" and "mode" buttons for about four seconds, a set of five "Pentax functions" can be accessed. Function 1 lets you override the film-DX coding with manual ISO settings from 6 to 6,400. Function 2 lets you choose whether or not the AF system keeps the image in focus during zooming. Function 3 selects whether a beep sounds when the AF system achieves proper focus. Function 4 turns the AE-learning function on or off. And Function 5 lets you clear the contents of the learning function, in any or all of the "picture" modes. If I could choose a sixth function, it would be to leave the film leader out after power rewinding.

When mounted on the PZ-20, the power zoom lenses can do some interesting tricks. For example, the Zoom Clip feature allows you to preset any desired focal length. Once this is done, the lens will zoom to that setting whenever you push the "zoom set" button on the lens barrel. I found this useful with subjects that were moving within a defined space, such as a tennis player who keeps returning to the net. Another way to deal with moving subjects is the Image Size Tracking mode. You use this feature to maintain a constant image size for any particular subject as it moves closer to or farther away from the subject. This feature works effectively, within the limits of the lens' zoom range. The third special feature is Zoom Effect, which creates the illusion of motion by zooming the lens during the second half of any exposure. Naturally it works best during long exposures, perhaps 1/2 second or more.

I have been concentrating on the PZ-20's unusual features. A few words are in order, however, about the basic functions that make the camera a pleasure to use. A six-segment evaluative metering scheme yields excellent exposures under most conditions, including moderate backlighting

PENTAX PZ-20 HIGHLIGHTS

- AE system "learns" user's program-shift preferences
- Six-segment evaluative metering
- Pop-up flash with red-eye reduction, coverage for 28mm lens
- "Picture" AE programs: Green (full-auto); Portrait; Action; Landscape; Close-up
- Three-speed power-zoom lenses with Zoom Clip, Image Size Tracking, and Zoom Effect modes; manual zoom possible
- Five user-defined "Pentax functions"

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Share the Tradition

Tesuque Buffalo Dancer #1 is first in a series of eight images of David Michael Kennedy's definitive study of Northern New Mexico Pueblo Indian Dancers. The images, taken with a Hasselblad 500CM and 140-280mm f/5.6 lens, are available as original posters or palladium prints through the Andrew Smith Gallery in Santa Fe, New Mexico (505-984-1234). The posters are available unsigned or signed (limited number) and printed on 18"x24" acid free, archival quality recycled paper. A limited edition of 30 original palladium prints, measuring 15-1/4"x15-1/4" and matted to 25"x26", are also available.

Kennedy, known for his exquisite palladium fine art prints of Southwestern subjects, will donate proceeds from his posters and prints to the Eight Northern Indian Pueblos Council (ENIPC) scholarship fund. Last year, 23 individuals completed college through the ENIPC fund.

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and high contrast. In very tricky illumination, you can simply switch to manual exposure, and make use of the narrow-angle metering feature. Likewise, the AF system works quickly and positively, without hesitation or hunting.

The PZ-20 is an excellent camera for the advanced amateur who has well-defined preferences in exposure, focusing, and zooming. Although it is not the senior member of the Pentax family, the PZ-20 may well be the most innovative, and the easiest to live with. Think of it as a middle child who knows how to make friends.

POINT AND SHOOT

Small Wonders

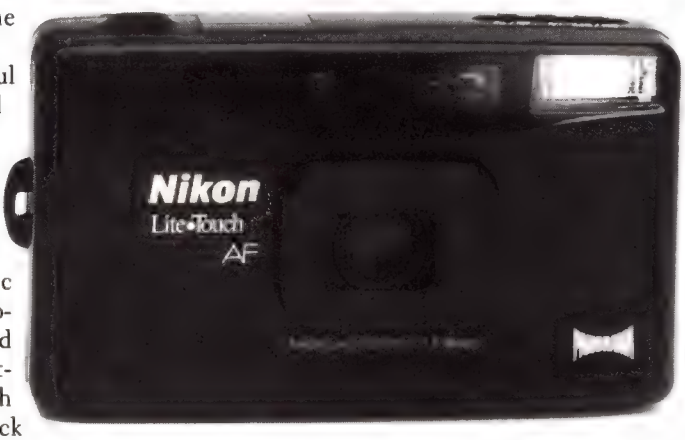
The Nikon Lite-Touch and Olympus Stylus Zoom let you take great pictures even while you're doing something else.

It may seem blasphemous to say so, but point-and-shoot cameras are superior to SLRs in two important ways. First of all, P&S's are easier to use. They make few demands on the photographer, so they are ideal cameras to have around when you're concentrating on anything other than photography. Second, most P&S models are physically inconspicuous—small and light enough to carry in your pocket. And a camera that's with you makes much better images than one you leave on the shelf.

In slightly different ways, the Nikon Lite-Touch and the Olympus Infinity Stylus Zoom serve as interesting day-to-day companions. In strictly alphabetical order, let's start with Nikon. The first thing you notice is that the Lite-Touch is tiny: 4.3x2.4x1.3 inches, and about 6 ounces in weight. A touch of the on/off switch pops out the second surprise, a truly wide-angle, 28mm f/3.5 three-element lens. Diagonal angle of view is about 75 degrees, a full 12 degrees wider than a 35mm lens, and the close-focus limit is only about 14 inches. The 28mm makes the Lite-Touch a natural for scenics, group portraits, and tight interiors. A sliding cover protects the lens when it is stored, fully retracted, in the camera body.

A lot of useful features are packed into this minuscule model. There's a five-mode flash (auto; red-eye reduction; flash off; flash on; slow-sync flash), a one- or two-shot self timer, and an infinity-focus setting. A slider switch on the camera back allows 13x36mm panorama-format images to be made at any time, even in the middle of a roll. DX settings are 100, 200, 400, and 1,000. To conserve power, the Lite-Touch automatically shuts off if the controls have not been touched for about three minutes.

On the top deck is a small LCD panel that displays the status of most camera functions. A lamp next to the viewfinder blinks when the flash is charging, and glows steadily when it is ready. Tiny cameras tend to have small finders, and the Lite-Touch is no exception. It's small window is packed with an AF aiming circle (with parallax mark), dotted lines to indicate panorama coverage (also with parallax indication), and another set of parallax marks for regular-format close-up shooting. Fortunately, at normal distances you can just ignore all the markings and attend to your subject, which in my experience with the Lite-Touch led to some very nice images.



The Olympus Infinity Stylus Zoom is a significantly upgraded companion to the original Stylus, a highly ergonomic, pocket-size P&S model. Not surprisingly, the Stylus Zoom retains the sliding lens cover and most of the curvy contours of its sibling, which will remain available. What is surprising is how much Olympus has packed into the new model, which at 4.9x2.5x1.8 inches and about 8 ounces is still quite compact.

Starting at the front, there's a 35-70mm f/4.5-6.9, six-element power-zoom lens. Zooming, accomplished via a small rocker switch, is smooth and quick.

Even when fully open, the Stylus Zoom is rated "weatherproof." Water is even "shed" by the lens barrel as it zooms, making this a fine companion for rainy days or misty waterfalls. As you switch the camera on by sliding open the cover, the built-in flash pops up. This arrangement is intended to increase the flash-to-lens distance, and thus reduce red-eye. The user can choose from five flash modes, which are similar to those listed above for the Lite-Touch.

By pressing the self-timer and flash-mode buttons simultaneously, you can set the Stylus Zoom to its "spot" mode. This shifts the normal two-zone metering to a narrow-angle pattern, well suited to high-contrast or backlighted subjects. The spot area is well defined by a target in the center of the comparatively large, uncluttered viewfinder. When in the spot mode, light pressure on the shutter button holds both the exposure setting and the AF distance. A push on the self-timer button also sets the Stylus Zoom for remote control via the optional RC-100 unit. It's another fun way to get into your own pictures, while still retaining control of the decisive moment.

At a time like this, a photographer doesn't think about metering, *f*-stops or automatic balanced fill-flash.

His N90 takes care of that.

Listen carefully. That sound you hear is your heart beating. The moment has finally arrived. Only you can turn it into a picture for the rest of the world to see.

Brett Froomer knows the story. He only had a split second to photograph this stuntman before he became toast. Thankfully, his assistants stood by with fire extinguishers. So this lucky guy was saved in more ways than one.

Brett knew that this would make a great picture. He also knew that fill-flash would make it even better. Fill-flash allows the film to see more details in the shadows without blowing out the highlights. Which means, you get richer colors. Better pictures. But who has time to make fill-flash calculations?

"Excuse me, Mr. Burning Man, please hold still while I figure this stuff out."

Instead, Brett put his Nikon N90 on Programmed Auto, and let the 3D Matrix Meter go to work. It reads the light and adjusts for details in the highlights. Note the helmet on the human fireball. It analyzes center and background areas too. Add the SB-25 Speedlight, and further analysis from the world's first 5-segment flash sensor and you've got 3D Matrix Automatic Balanced Fill-Flash. You won't find features like these on any other camera. It works in milliseconds. And it means better pictures even under the most complicated lighting conditions. See? Not only was our stuntman moving rapidly (people on fire tend to do that), but the light in the scene was changing as well.

The N90 has more automatic fill-flash modes than any other system. It works with all exposure modes, including manual, and with all AF and AI Nikkors.

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When the moment you've yearned for appears, you need more than a quick eye and a fast finger to turn it into art. You need an ingenious tool. Only then can you capture the moment. The N90 was made for this. Are you ready for it?

For more on the N90 and the remarkable new Data Link System, call 1-800-NIKON-35. See this camera at dealers wherever you see this symbol. Nikon Data Link System available Winter '93. *© 1993 Nikon Inc.*

Saturation Point

Kodak's new Elite films put punch in your shots.

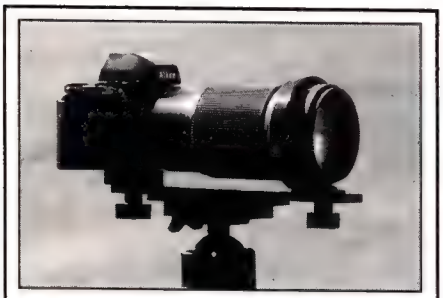
Nearly every film manufacturer has updated, revised or completely overhauled its film lines in the past year. While RMS granularity, resolving power and other specs may reveal part of the story, it's too clinical a way to tell the true film tale. With that in mind, I've decided to tackle the new films in the field. In this column, I'll start with the Elite line-up from Kodak.

The Ektachrome Elite films are Kodak's new amateur emulsions, and they replace the HC Ektachromes. As with most films, the number in the brand identifies the film speed, and the new group includes Elite 50, 100, 200 and 400, and replaces Ektachrome 50, 100, 200 and 400 HC. As with the HC films, these Ektachromes are available only in 35mm format.

George Schaub

Improved Color Richness: Kodak Ektachrome Elite films offer bolder colors with added warmth.

The first thing that strikes you after shooting a few rolls of the Elites, when compared with the HC films, is the marked increase in color saturation. On a recent shoot on the island of Curacao, where colorful buildings, boats and markets are a photographer's paradise, I found the Elites delivered vivid colors even while retaining the subtle hues and pastels of the island. These new films make you want to seek out col-



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or for its own sake, knowing that the rich colors will be enhanced and glorified. Indeed, after getting a few test rolls of both the Elite and HC processed on the island, I reached for the Elite films every time I changed rolls.

The new Ektachrome Elites are decidedly warmer in overall color than their forebears. Color slide films generally fall into three categories—cool, neutral and warm. The cool films, characterized by Ektachrome films of the past, seem "bluish"; neutral films strive for a true color rendition, while warm films tend toward a red/amber rendition. Fujichrome films in general have a warm bias, while professional Ektachrome films strive to be neutral. Among its professional films, Kodak has both "X"-type and regular films, with the X-films having the warmer bias. (Color bias is different from saturation, which refers to how vividly colors are rendered.) In general, warm films are good for shooting outdoors, especially distant scenics and water scenes, where the warm bias can help minimize the blue haze caused by atmospheric conditions.

What about fleshtones with the Elite films? While they were somewhat warm, they were more neutral than you get with the Fujichromes. In addition, the Elite lineup has a newfound color richness that rivals what the Fujichrome films deliver. Yet, this richness does not come at the expense of the subtle rendition of the kinds of pastel hues, tones and sun-faded colors I found on Curacao. The grain of Elite 100, the film I used the most, is excellent for the speed. Kodak attributes this to the fact that there are T-Grains in every imaging layer of the new film. Sharpness was also excellent. What about the old trick of slightly underexposing to gain color saturation? Not needed with these films, as colors were rich enough with proper exposure. So what's the verdict on the new Elites? In sharpness, grain and color richness they rival any amateur color-slide film on the market today. Choose them when you want to accentuate colors, and when you want a more neutral fleshtone balance than offered by other slide films. In short, they make excellent traveling companions.

Contrast Control

Konica color negative films may be the best kept secret in the business. Though Konica's SR-G 3200 may grab headlines as the fastest color-negative film around, its new line-up of Super XG 100, 200 and 400 is quite impressive indeed. The Super XG films are fine grained, with a pleasing color rendition and an uncanny ability to deliver subtle nuances of color.

Like most new-generation color negative films, Konica's Super XG has a greater exposure latitude than in the past. In most cases, you can overexpose by as much as 3 stops, or underexpose as much as 2 stops, and still get printable negatives. My suggestion is to expose the Super XG films at their rated speed for most shots, and to slightly underexpose them (-1/3 to -2/3 stop) in scenes with high contrast. In effect, you are giving the film less exposure to lower contrast, and relying on the expanded exposure latitude to maintain detail in the shadows. In short, color slide shooters who are always fighting contrast will find these films extremely pleasurable.

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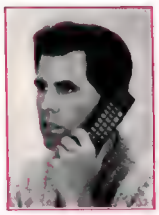

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NUTS & BOLTS / Russell Hart

The Really Right Stuff

Bryan Geyer's quick release pushes the envelope of Arca Swiss design.

A few years back, photographer Bryan Geyer bought two Arca Swiss B1 ballheads for his tripods, expecting to reap the benefits of their unique quick-release system. He was disappointed. "It's the absolute best ballhead around," Geyer opines, "and the built-in Arca Swiss clamp is by far the best quick-release concept. But there were only a few mounting plates available, and they adapted to different cameras and long lenses simply by being oversized and overpadded."

Nonetheless, Geyer felt the Arca Swiss design was more practical and secure than the "one size fits all, mens'-socks approach" of competing quick-release systems—most of which have fixed-size, four- or six-sided recessed clamping cavities and flat-topped padded plates that can twist off-axis. So Geyer quit the military electronics business, and in partnership with his wife Kathy, began to design, manufacture, and sell his own quick-release plates. "The open-ended channel of the Arca Swiss clamp lets us customize our plates for specific equipment," says Geyer, who dubbed his company Really Right Stuff. "We make them big for heavy loads and small for light loads."

There's a lot more to Geyer's quick-release strategy than variations in plate size, however. Made of aircraft-grade aluminum alloy, Really Right Stuff plates for camera bodies feature a raised flange that prevents even the slightest twisting on their screws; plates for long lenses with tripod collars feature a recessed channel for the same purpose. That "self-jigging" design, coupled with the silky smoothness of the hardware's black-anodized finish, allows secure metal-to-baseplate contact—eliminating the slop of cork or rubber padding. (The design also prevents the overtightening such padding invites.)

Russell Hart

Model release: A quick-release system lets photographers attach and detach cameras to and from tripods (and other supports) without the wear, tear, and delay of screwing and unscrewing. Mounted on the tripod head, a clamping mechanism — here, the spring-loaded jaws on Really Right Stuff's Arca Swiss B2-Pro — tightens on a fitted plate that's left permanently attached to camera baseplates and/or lens tripod collar.

DR. E. MULSHEN, D.D.S. / S. Marcus

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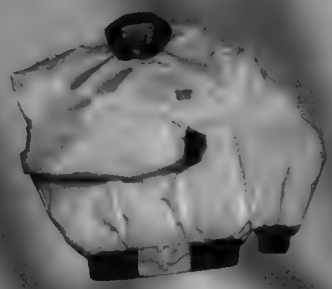

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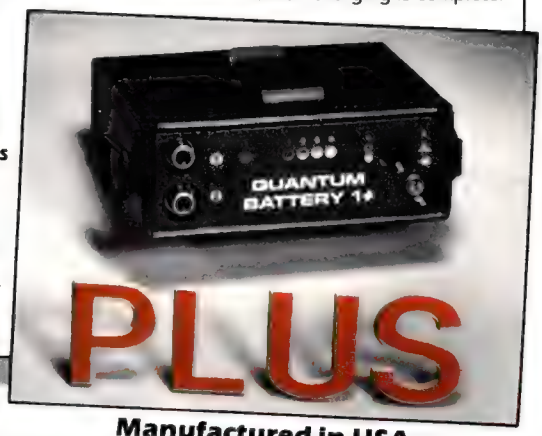

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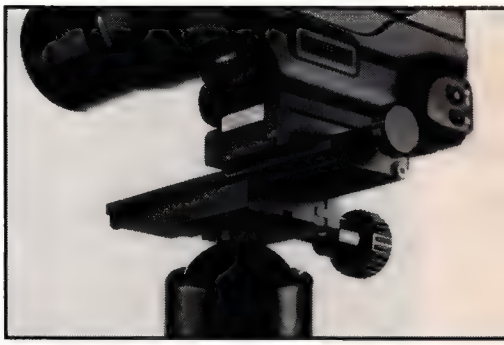
Yet Really Right Stuff's extruded-dovetail plates are thinner than their name-brand versions (3/8 inch rather than 1/2 inch) and smaller in area (matching the depth of the body for which they're designed). That in turn makes them lighter, so they add less weight to the camera, important when you switch to hand-held shooting. The plates' shorter length also keeps baseplate rewind buttons uncovered, allowing you to rewind film without removing them. Talk about custom: RRS plates for Nikon N-series cameras even feature a recessed moat around their tripod screws, to accommodate the slight protrusion of those models' tripod sockets.

Fortunately, you don't have to buy an Arca Swiss B1 ballhead to experience Geyer's attention to detail. While other ballheads that offer the Arca Swiss clamp include the Arca Swiss B2 and original



Really Right Stuff's B15 focusing slider in action, shown atop a standard Arca-Swiss B1 Ballhead.

Monoball, the RTS Studioball, and the Foba Superball, Really Right Stuff makes an add-on Arca Swiss-style quick-release clamp that will fit any other tripod head. If you're not a ballhead enthusiast but still want the convenience of a quick release, you can screw Really Right Stuff's B2-Pro directly onto the platform of a three-way head. With other ballheads (the Linhof Profi, for example) you can unscrew the platform to expose a tapped female socket, then use a stud (available from RRS) to attach the quick release. Geyer's superb and voluminous instructional materials tell you how to go about such conversions.

Other Really Right Stuff exclusives include safety stops to keep plates from sliding out of accidentally-unlocked clamps, and plate screws that feature a hexagonal Allen socket rather than a wide slot for more secure attachment to camera bodies and lenses. (No digging for quarters!) Geyer sells an Allen key "hex driver" that features a convenient screwdriver-style handle and a reversible blade for transport.

Really Right Stuff's quick-release system also offers bidirectional plates. These give the photographer more freedom in positioning the clamp; its jaws can run either from side to side or front to back, which in the second case allows you to switch from body- to collar-mounting and back without rotating the clamp. The bidirectional plates are also smaller and lighter than their conventional versions.

Such positioning freedom may at times place the quick-release clamp's locking knob under the lens, making it more difficult to reach and turn. To address that problem, Really Right Stuff offers a choice of three knobs to replace the Arca Swiss stock knob. The small, grooved PTR knob maximizes clearance; the larger knurled FTR knob is bigger and easier to turn, but still smaller than the standard knob; and the new "LOC" knob features a built-in safety clutch that will disengage the knob once it's tightened, providing "important protection against the possibility that in the heat of a shoot, the photographer might reach up and mistakenly grasp the wrong knob."

Geyer has thought of everything when it comes to quick-release technology.

Indeed, Geyer has thought of everything when it comes to quick-release technology. He's even used the basic Arca Swiss design to create a clever, ultra-compact focusing rail—essentially a long, dovetailed plate with a quick-release clamp secured to it. Thanks to Really Right Stuff's smooth finish, the plate slides easily in the tripod head's (slightly loosened) quick release, no gearing required. Another long RRS plate, the B3 or B3A, is machined to secure long Nikkor telephotos (the 400mm f/5.6 AIS, 300mm f/4.5 AIS, or 300mm f/4 AF) to Nikon's PN-11 extension tube—a background-simplifying rig that's popular among advanced close-up shooters.

While that's a special product, Really Right Stuff has plates to fit just about any 35mm and medium-format gear, not to mention 4x5 cameras. (At last count, Geyer was offering 91 different products and variations.) Prices are quite reasonable—$29 to $65 for plates, $72 for the B2-Pro clamp. For a catalog that "will make you love your tripod," as Geyer puts it, call (805) 528-6321, or write P.O. Box 6531, Los Osos, CA 93412. ■

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HANDLE WITH CARE | Michelle Alten

Macro Metamorphosis

Kevin Coulton transforms everyday oil spills into photographic works of art.

Swirls of purple, blue, and green slide over a black plane. The iridescent colors slip over a leaf and bead into a droplet. Kevin Coulton's abstract photographs catch the viewer's eye, but a closer look reveals that this is not just a pretty picture.

Coulton, a photographer and water resources engineer, focuses his camera on Lilliputian oil spills—amorphous blotches of oil and gasoline that appear on streets and parking lots everywhere each time it rains. His images capture an insidious form of pollution that many of us fail to see.

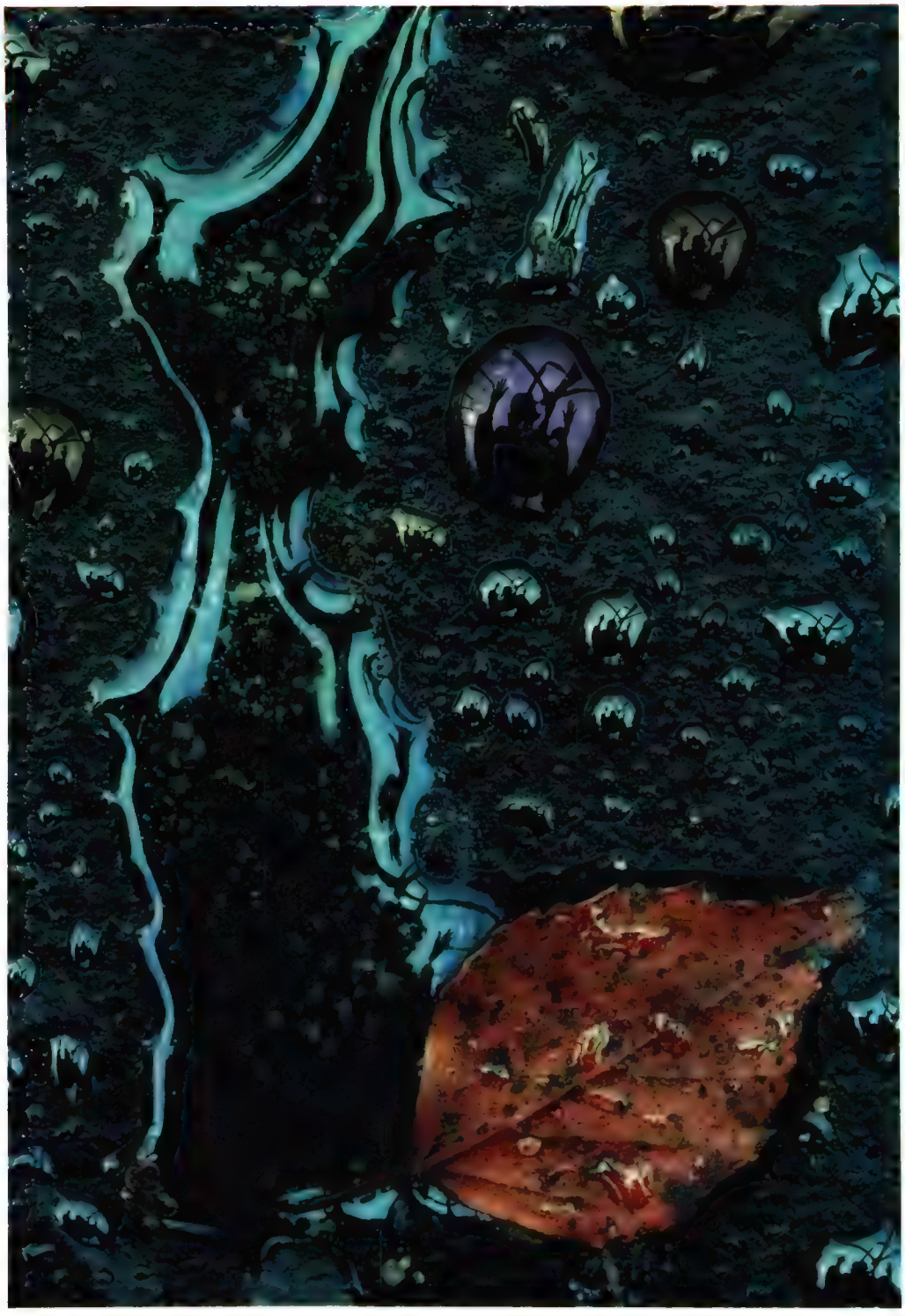
Coulton began this photographic series on his morning commute. "Each day as I took the bus to work, I stepped onto the pavement and saw oil, grease, and gasoline. These are the pollutants that flow into our storm drains, and ultimately into our lakes and streams," he says. "One day I brought my Nikon F3 and 105mm Micro-Nikkor along, set my tripod up in the middle of the sidewalk, and began to photograph."

The result of Coulton's shoot is an unusual series of close-up photographs. In one image, a transparent cloud shrouds a cluster of leaves; in another, an emerald green leaf rests on a slick black ground. "I want to grab the viewers with the aesthetic beauty of the photographs," says Coulton, "then hit them with the reality that they are looking at stormwater pollution, a serious threat to our water resources."

In many of the images, the toxins engage in a subtle struggle with nature. In most cases, nature is losing. Oil oozes around branches, or plasters a pine needle to the road. In one photograph, Coulton steps in. His reflection appears in dozens of tiny droplets. Hands raised, Coulton becomes a specter, with a gesture that seems to say "Stop. Look at what we're doing!" Or as Coulton points out, "We are becoming trapped by our own pollution."

At age thirty-six, Coulton holds a masters degree in hydraulic engineering. He currently works for CH2M HILL, an environmental consulting firm in Portland, Oregon, where he works on projects which clean up and prevent stormwater pollution. It was back in high school that Coulton first picked up a camera

"I want to grab the viewers with the aesthetic beauty of the photographs," says Coulton, "then hit them with the reality that they are looking at stormwater pollution."



and he's incorporated photography into his work ever since.

As Coulton the artist focuses on a unique composition, the engineer and activist sees a way to educate the public and spur it to action. "I want to make people realize that it is not just industry, with its billowing smokestacks, that is hurting our environment. This kind of pollution goes on right in their driveways. People need to look at their vehicles and make sure they're not leaking. They also need to be careful about how they dispose of oil. Backyard mechanics dispose of millions of gallons improperly each year—an amount equal to over twenty Exxon Valdez oil spills!"

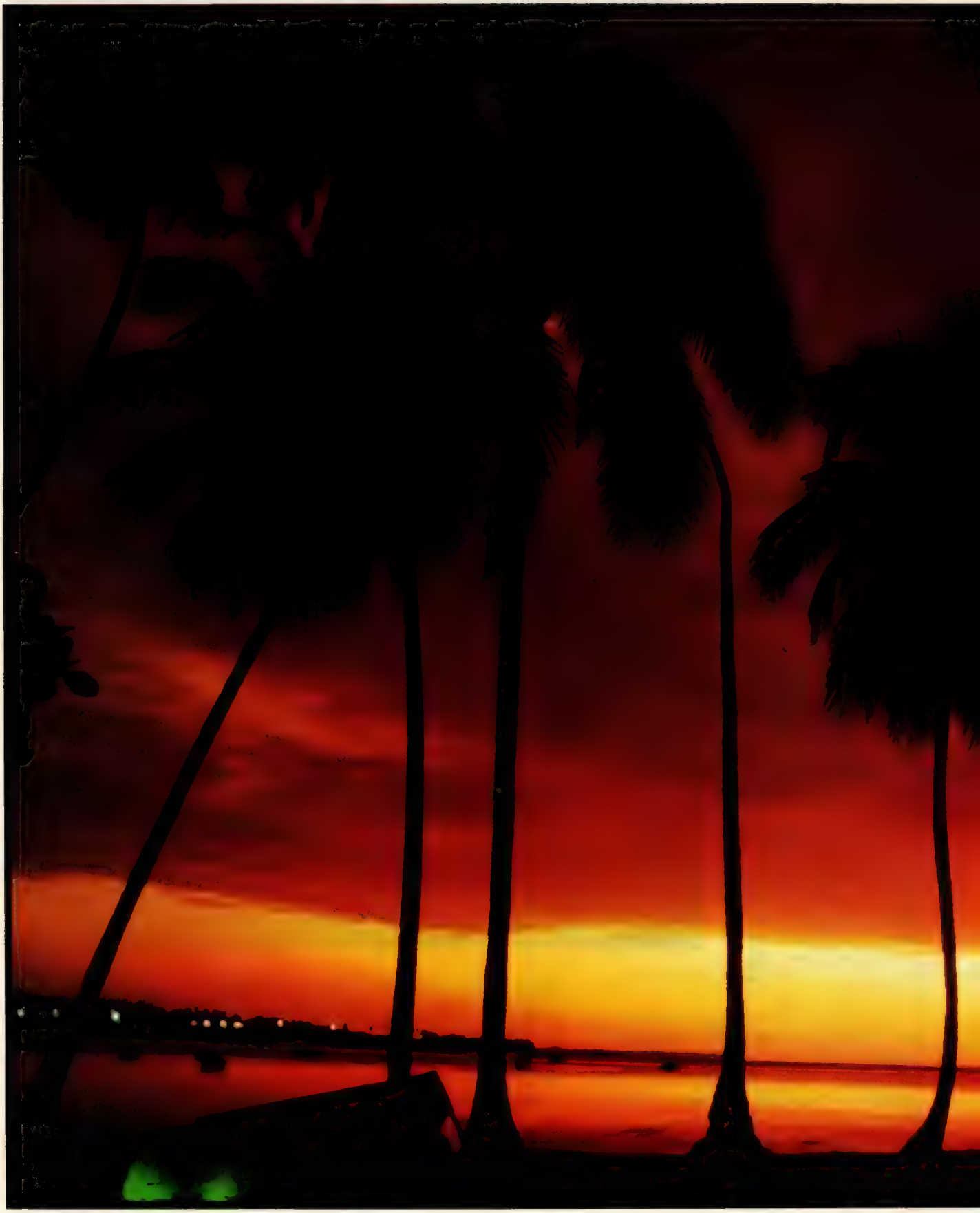
From the time of his childhood, Coulton has been interested in water. He recalls how he romped around streams catching salamanders and tadpoles. Today, concerned about water quality, he lectures about stormwater pollution, showing slides and exhibiting his work at galleries, universities, and at state and federal offices around the country.

Coulton's soft blue eyes, warm smile, and gentle voice make it easy for him to approach people. Once, when he saw someone pouring pollutants down a storm drain, he stopped and handed them one of his published photographs, and told them about stormwater pollution. There are signs that people are beginning to look and listen.

One night as Coulton worked late in his office, the night custodian dropped in. "Hey Kevin," he said. "I just saw your photos in the lobby. I guess I know now that I shouldn't dump oil from my lawn mower down the storm drain. Right?" Right. ■

EDITOR'S CHOICE

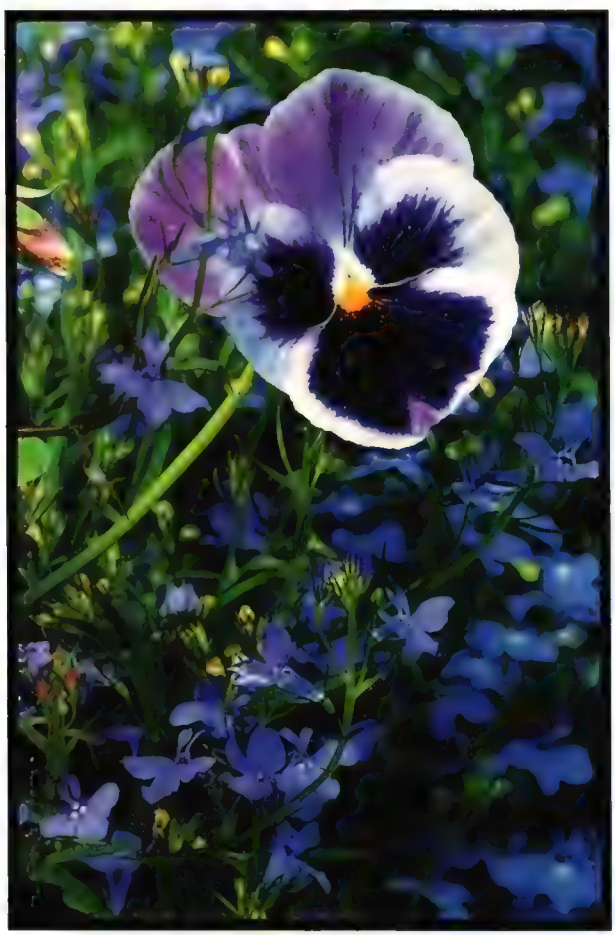
A portfolio of our readers' best photographs



Two years ago when the Disney Studio hired novelist and screenwriter **Alan Weisbecker** to write a movie script about the origins of the Iditarod dogsled race, a research trip to Alaska was in the offing. It didn't materialize, but Weisbecker soon became hooked on photography, shooting with the SLR (his first) he bought specifically for the trip.

"With photography, about 90% of it is putting yourself in a situation where a good picture will happen," says Weisbecker. "With writing, 90% of it involves sitting in a chair and trying to stay awake." Weisbecker recognizes that his background as a writer gives him an advantage—in the last few months he's sold articles with photos to three major photo magazines. His work has also appeared in all the national photo magazines that feature contests. "Sunset in Tobago" marks Weisbecker's debut in OTP.

Left: Weisbecker waited until the sun had set enough over the Caribbean island of Tobago to balance the intensity of the dim ambient illumination of nearby street lights. He metered off the sky and bracketed heavily with his Minolta Maxxum 7xi and 20mm f/2.8 on Fujichrome Velvia.



"Tony the Tiger" is part of **Jim Wallace**'s series of hot air balloon photos that was recently exhibited in a one-man show in his hometown of Burlington, Ontario, Canada. Tony was floating over the Ottawa River when Wallace captured it with his Minolta X700 on Kodachrome 64.

With over 300 varieties of flowers in her Honey Brook, Pennsylvania garden, **Michelle Clevenstine** has an abundance of subject matter. She took this pansy and lobelia with her Nikon N6006, 75-300mm f/4.5-5.6 AF Nikkor lens, and Kodak Ektar 25 film. Besides flowers, Clevenstine enjoys photographing birds, bugs—and her nine cats.

Jim O'Hara of Lake Grove, NY bought this blue bottle with the intention of shooting still lifes for his growing stock files. He added the colorful tulips and used a Flexfill reflector to fill in the natural window light, making the photo with his Nikon N6006 and 105mm f/2.8 AF Micro-Nikkor lens on Kodachrome 25.

Joseph Martin's photo of the seagulls at Taughanock Falls (Trumansburg, NY) took "Slide of the Year" Award in the Syracuse Camera Club's annual contest. Martin, a retiree from East Syracuse, New York, took the prize-winning photo with his Minolta Maxxum 7000i , 100-300mm f/3.5-4.5 Maxxum zoom lens and Kodachrome 64.

Jim Lundgren from Santa Barbara, CA has a double feature this issue—"Saguaro," taken in southern Arizona's Saguaro National Monument, and "Sandcastles at Sunset," taken at Santa Barbara's Arroyo Burro. Both were shot on Fujichrome Velvia with a Nikon FM2. Although he recently graduated from Brooks Institute of Photography with a degree in commercial studio photography, Lundgren prefers nature and travel subjects. Looks like you can have the best of both worlds, Jim.

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RAIN FOREST PHOTOGRA

COUNTERS

Inhabited by strange and beautiful creatures, Mattias Klum's rain forest is a photographic wonderland. BY RUSSELL HART

The rain forest is far removed from the Nordic chill of Mattias Klum's native Sweden. But the 25-year-old up-and-coming nature photographer feels as comfortable there as he does at home—not to mention more exhilarated. "Just to be out in the wild with all my equipment, waiting, smelling the forest, and searching for animals is a magnificent feeling," he says.

You can sense the strength of that feeling in Klum's magnificent photographs. He's no mere specimen-hunter, gathering images of the rain forest just for natural history's sake. Klum's intuitive grasp of light, fastidious technique, and artist's eye evoke the wonder he describes. "Even with a close-up, I try to bring out the beauty of an animal by putting it in a graphic structure," says the self-taught Klum, in impeccable English. "I try to get the lines and shapes right."

How does Klum, who dropped out of music school at age 17 to pursue photography, create such exquisitely controlled images in an environment that seems both chaotic and dangerous? Part planning, part patience. When Klum singles out a rain forest destination (or when a client—often the Worldwide Fund for Nature—chooses one for him), he starts by contacting environmentally-connected people in that area. "They're usually willing to help me because they get exposure for their cause," he says. But even with such

A low angle makes Mattias Klum's looming Amazon katydid (opposite) all the more frightening. Shooting in the middle of the rain forest night, Klum lit his small subject with two flash units, one mounted on his Pentax LX and the other held off-camera; his 200mm f/4 ED macro lens allowed a generous working distance. Film was Kodachrome 64 Professional.

PHY BY MATTIAS KLUM

"I TRY TO BRING OUT THE BEAUTY OF AN ANIMAL BY PUTTING IT IN A GRAPHIC STRUCTURE," SAYS KLUM.

assistance, a Klum expedition is a logistical feat. "I need to take a lot of gear so I can stay a while," says the photographer, whose trips usually last from three to six months. Translation: well over one thousand pounds of photo and camping equipment.

Once Klum arrives in his chosen rain forest, he often recruits locals to help him penetrate it. "I've hired blowpipe hunters in Borneo and Surui Indians in South America," he says. "We'll usually start at their village, and travel through the forest or up the river for days or weeks before we get to a place that's truly untouched." When he's found that sanctuary, Klum sets up a base camp from which he makes daily forays into the surrounding jungle. "I try to put my base camp in a place where I wake up from the macaws," he says. "I want to be in the middle of all the action."

MONICA GERMUNDSSON

Mattias Klum at work.

He may be there for weeks. In 1991 alone Klum spent seven months in three different rain forests—Brazilian, Sri Lankan, and Costa Rican. "The longer I stay, the more photographic opportunities I have," he says. "And if I'm lucky enough to be working with an experienced scientist or researcher, he or she often knows where to find certain species or behaviors. Either way, I build blinds and hide in places where I think an animal may pass. If I see that a tarantula is living in a hole in a tree, for example, I set up my equipment and wait for it to come out after dark."

That approach is extremely time-consuming, but it's "the only way to get good pictures without fencing animals," according to Klum. "Too many wildlife photographers do that kind of thing," he laments. "You can sometimes tell—you'll see a terrestrial snake up in a tree, for example, where it wouldn't be unless someone put it there. It's a shame. I'd rather stay longer and catch the animals looking more natural."

Once he spots a subject—often tracking by flashlight in the dead of night—Klum moves slowly and quietly toward it, with camera and flash bracket poised. "It can take an hour just to crawl close enough," he says. "But if you're careful, by the time you're there the animal has gotten used to you." If his subject seems to be at rest, Klum sets up what amounts to a small jungle studio, with a tripod-mounted camera and as many as five or six strobes supported by mini-tripods, clamps attached to branches, or stakes driven into the ground. He may even soften his light by bouncing it into a reflector when the subject isn't at all skittish. "If it's a caterpillar eating a leaf, it wouldn't care if there were a thousand people there," he says. "But if it's a frog or a snake, I have to work in a smooth, fast way."

Opposite, top: More decorative than its American cousins, an Amazon grasshopper makes a meal of a brilliant heliconia flower. Klum caught the color on Fujichrome Velvia, using a 200mm f/4 ED macro lens on his Pentax LX. Opposite, bottom: One of the rain forest's more skittish subjects, a gecko licks its lips. Klum's approach was long and slow, giving him time to set up three flash units and a tripod. His lens was the 200mm macro; film was Kodachrome 64 Professional.

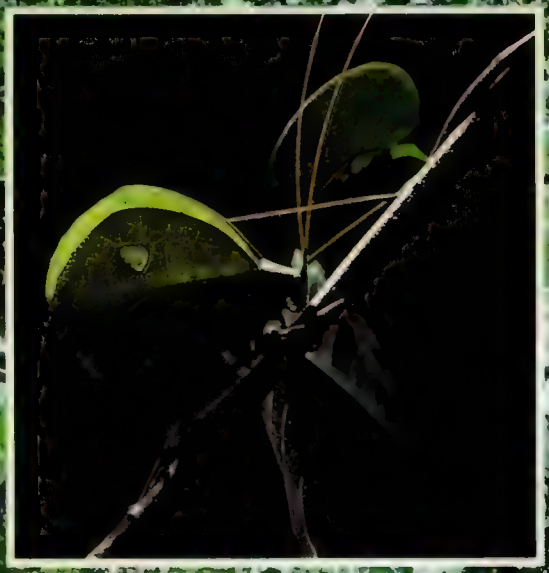
Klum doesn't spend all his time on his hands and knees. He also works the treetops, where much of the rain forest's life goes on. That entails using climbing harnesses to hoist himself and his gear as high as 170 feet, whereupon he builds platforms so he can set up blinds and wait for "everything from tree frogs to toucans." (He spent two months of last year's seven months in the rain forest in a tree blind.)

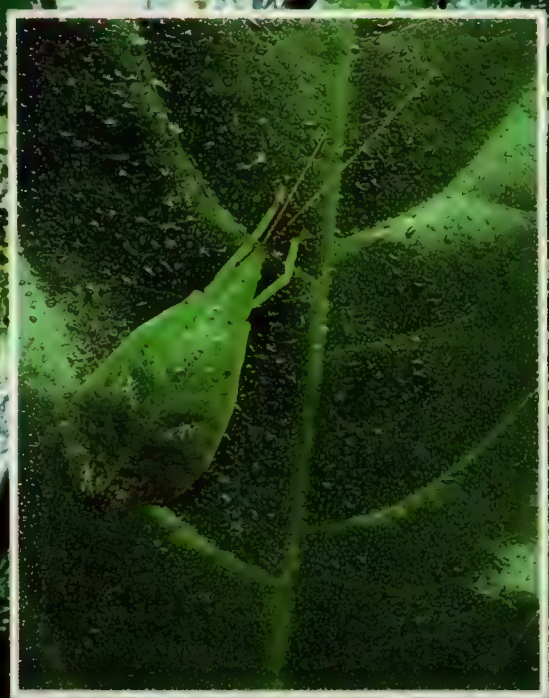
Whether in the canopy or on the floor, what about the rain forest's dangers? Klum says they're real but overstated—and that avoiding harm is a matter of knowing the subject's tolerance. "I just keep myself outside the physical limit of what a particular animal can stand," he says. Indeed, for Klum, the thrill of that close encounter—its very delicacy—overwhelms any trepidation. "It's fantastic to lie on your stomach in front of a Fer-de-Lance [a lethal rain forest snake] and be so close that you could reach out and pet it," he marvels. "You can't, of course, because it's a wild animal. But I do get this wonderful feeling that the creature is slowly accepting me."

Klum's low profile stands in sharp contrast to his back-breaking photographic arsenal. Consider hauling the following gear into the rain forest's primordial soup: five 35mm Pentax LX bodies (some with action finders, which spare Klum the need to keep his eye glued to the viewfinder during long vigils); two 6x4.5cm Pentax 645 bodies; 50mm f/2.8, 100mm f/2.8, and 200mm f/4 ED macro lenses for the LX (all of which go to 1:1), plus 15mm f/3.5, 20mm f/2.8, 24mm f/2, 50mm f/1.2, 85mm f/1.4 ED, 135mm f/1.8 ED, 200mm f/2.8 ED, 300mm f/2.8 ED-IF, 400mm f/2.8 ED-IF, and 600mm f/4 ED-IF conventional lenses; 35mm f/3.5, 45mm f/2.8, 75mm f/2.8, 120mm f/4 (a macro lens), 200mm f/4 ED, 300mm f/4 ED-IF, and 600mm f/5.6 ED-IF lenses for the 645; extension tubes and teleconverters (though one reason Klum packs so many lenses is to avoid using the latter); five tripods, including three Gitzos and two European Manfrottos, with Gitzo and Foto ball heads; and the miscellaneous accessories that can easily double a photographer's load.

Why so much stuff, when other photographers pride themselves on traveling light? "I don't want to be in the middle of the rain forest asking myself, Why didn't I bring this or that?" says Klum, whose macro work is only one part of his repertory, as the jungle scenes on these pages show. "I wouldn't be realizing the full photographic potential of the rain forest—or recognizing its diversity—if I went in with anything less."

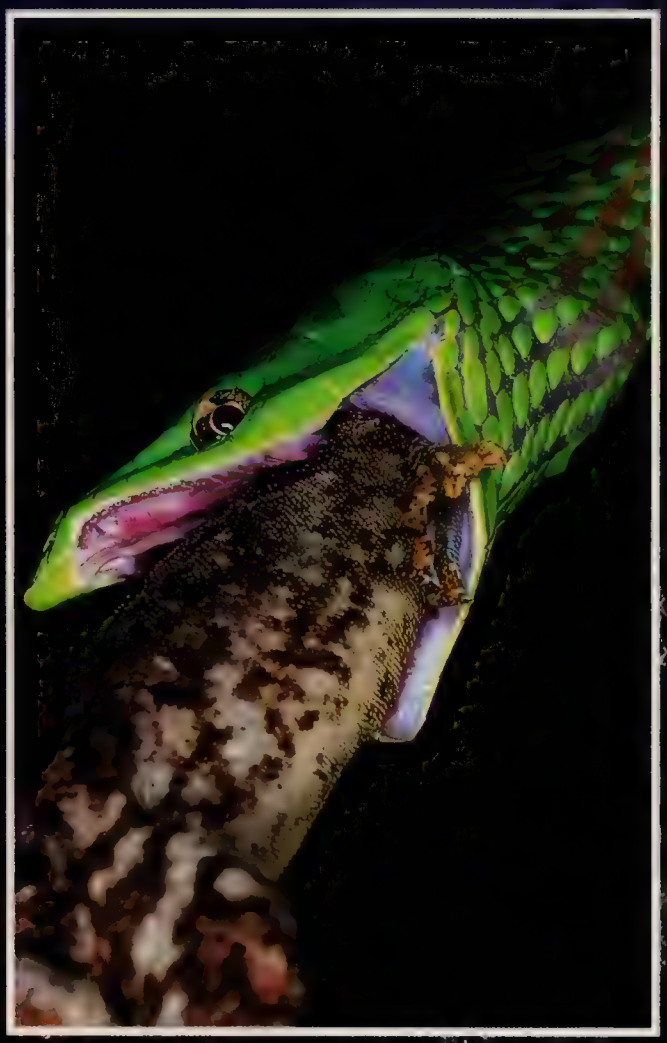
Klum chose the Pentax LX for his 35mm work after he left school in 1986, knowing that





Top: Working with flash, Klum mimicked the brilliant shafts of sunlight created by the rain forest's canopy for this study of a "leaf mimic" grasshopper. Lens was the 200mm f/4 ED macro; film was Kodachrome 25. Middle: This richly camouflaged rain forest moth let Klum get close enough to shoot with a 100mm f/2.8 macro lens on his Pentax LX. Film was Kodachrome 64. Bottom: To add relief to this study of a leaf-loving Amazon grasshopper, Klum placed three flash units to his subject's extreme sides. Lens was the 100mm f/2.8 macro; film was Kodachrome 25.

Right: Klum used a 300mm f/2.8 ED-IF lens on his Pentax LX to keep his distance from this Jurassic-looking basilisk. Fresnel lenses focused the light from his two flash units. Film was Kodachrome 64 Professional.



Above left: This green tree snake was intent enough on its prey-a hapless Amazon lizard—to let Klum shoot with a 50mm f/2.8 macro lens on his Pentax LX. Film was Fujichrome Velvia. Top right: Working by flashlight in the dead of night, Klum climbed several yards up into a tree to stalk this blunt-headed tree snake. Lens was the 200mm f/4 ED macro; film was Kodachrome 64 Professional. Above right: Puffing up his throat pouch, a poison dart frog sounds off to keep competing males out of his Costa Rican rain forest territory. Klum lit the slimy specimen with two flash units, one diffused and placed above it. Lens was the 200mm f/4 macro; film was Kodachrome 64 Professional.

its mechanical shutter and tight sealing would be valuable commodities in the wet, humid, electronics-killing world of the rain forest. The camera's TTL flash capability also lets him link as many as three units at a time, which allows him to brighten backgrounds and soften shadows. (He uses up to five or six units, with slave triggers, when in manual mode.) To that end he packs five Pentax AF280T and two AF400T strobes, plus a ring flash for special subjects—and plenty of batteries. Depending on the subject, he alternates between TTL and manual flash control. "I often diffuse the flash heads to dim their light and control the balance," Klum explains. "So I have to have more of them to get the small f-stop I need."

Klum has spent much of the past year in Sweden, giving slide shows, finishing a book about the rain forest (and starting work on two more), and occasionally playing his neglected drums with jazz musician friends. He's even gone on vacation for the first time in years, in Sweden's wild Dalarne region. ("I've been trying to relax, but I can't take it for too long!" he says.) This summer he married his frequent photo assistant Monika Germundsson, and she'll be with him when he sets out this December for a long stay in the most remote section of Costa Rica's world-renowned rain forest. A recent trip to the U.S. to make contacts at magazines and photo agencies was a great success, and as a result you'll probably be seeing Klum's pictures in familiar American publications.

Yet all that hustle and bustle has made Klum long for the solitude of the rain forest. "When you first get there you're stressed out, and not well-adjusted," he says. "But after a couple of months, you're really tuned in to its sights and sounds and smells. Most people never get to have that feeling, of being so close to the wild without changing it or hurting its creatures. When I'm there, I feel like I'm just another animal in the rain forest."

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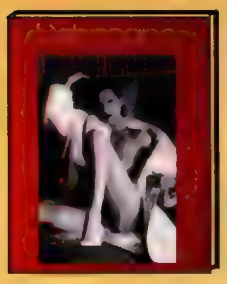

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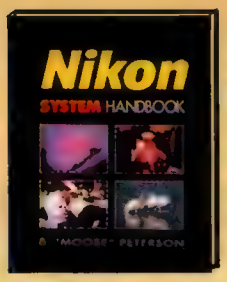

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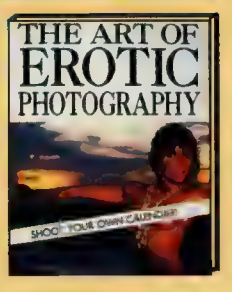

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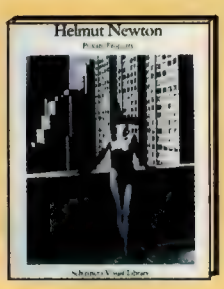

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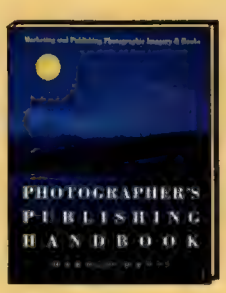

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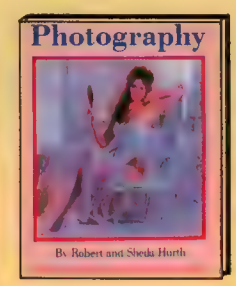

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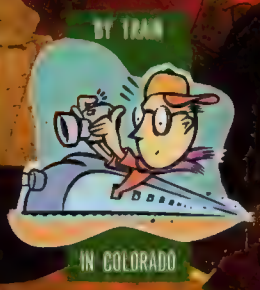


FOUR FUN WAYS TO GET THERE!

TEXT BY GREG BARNETT ILLUSTRATIONS BY HARRY CAMPBELL BACKGROUND BY VICTORIA KANN

STUNNING fall vistas will unfold as you journey by rail through the majestic Colorado Rockies. Crisp, autumn blue skies will be your backdrop for aspen covered mountain slopes and valleys. Historic train routes will provide you with an opportunity to photograph this vast and remote wilderness from a unique vantage point.

Step back into the 1800's as you ride aboard a coal-fired, steam locomotive from Durango to Silverton. The Durango&Silverton Narrow Gauge Railroad (D&SNGR) follows the Animas River through pristine wilderness areas of the 2-million acre San Juan National Forest in the southwest corner of Colorado. The train ride is 3-1/4 hours each way, with a two-hour stopover in Silverton, a charming, historic mining town. On September 25, there's a special photographers' train that makes several photo stops in each direction. Call D&SNGR at 303-247-2733 for reservations and scheduling information.

LEFT: Durango&Silverton Narrow Gauge Railroad
BELOW: Colorado's colorful aspens.

LEFT: BILL EVERETT/TOM STACK & ASSOCIATES • BELOW: SPENCER SWANGER/ TOM STACK & ASSOCIATES

ALL ABOARD!

SEPTEMBER unleashes the spectacular beauty of fall in the Canadian Rockies as willow brush and larch trees change to their brilliant autumn hues of red, amber and gold. Astride a steady pack-horse, you will enjoy a backdrop of snow-capped mountains, peaceful valleys and rushing rivers. Elk and other wildlife will be abundant as the fall migration brings them down from the high country to graze in the lower valleys. By September, the days are pleasantly cool and the crisp mountain air is invigorating as you ride through Canada's first and most well-known park, Banff National Park.

With over 30 years of backcountry experience, Warner Guiding and Outfitting (403-762-4551), offers a variety of three- to six-day high-country fall color trips. You'll need only a sleeping bag, your personal gear, and lots of film. Rides are casual, with plenty of time for exploring, fishing and photographing, and hearty meals are included on the trail. In nearby Lake Louise, Timberline Tours (403-522-3743) and Brewster Stables (403-522-3872) also offer fall pack trips.

LEFT: Spectacular autumn colors are reflected in the river as these two riders enjoy the cool, crisp sun-drenched day. BELOW: Snow-capped mountains peak out behind the golden alpine larch, Larch Valley, Banff National Park, Alberta.

LEFT: SIMONE/MOUNTAIN STOCK • BELOW: SHARON GERIG/TOM STACK & ASSOCIATES

BACKROAD SPIN

THE GREEN MOUNTAINS of Vermont are rich with the intense colors that only fall in New England can produce. Vivid reds, yellows, and golds will saturate your color film to its limit as you take in the backroads of Vermont by bicycle. Farm studded valleys, covered bridges over crystal-clear brooks, and picturesque hamlets give you endless opportunities to focus your photographic talents.

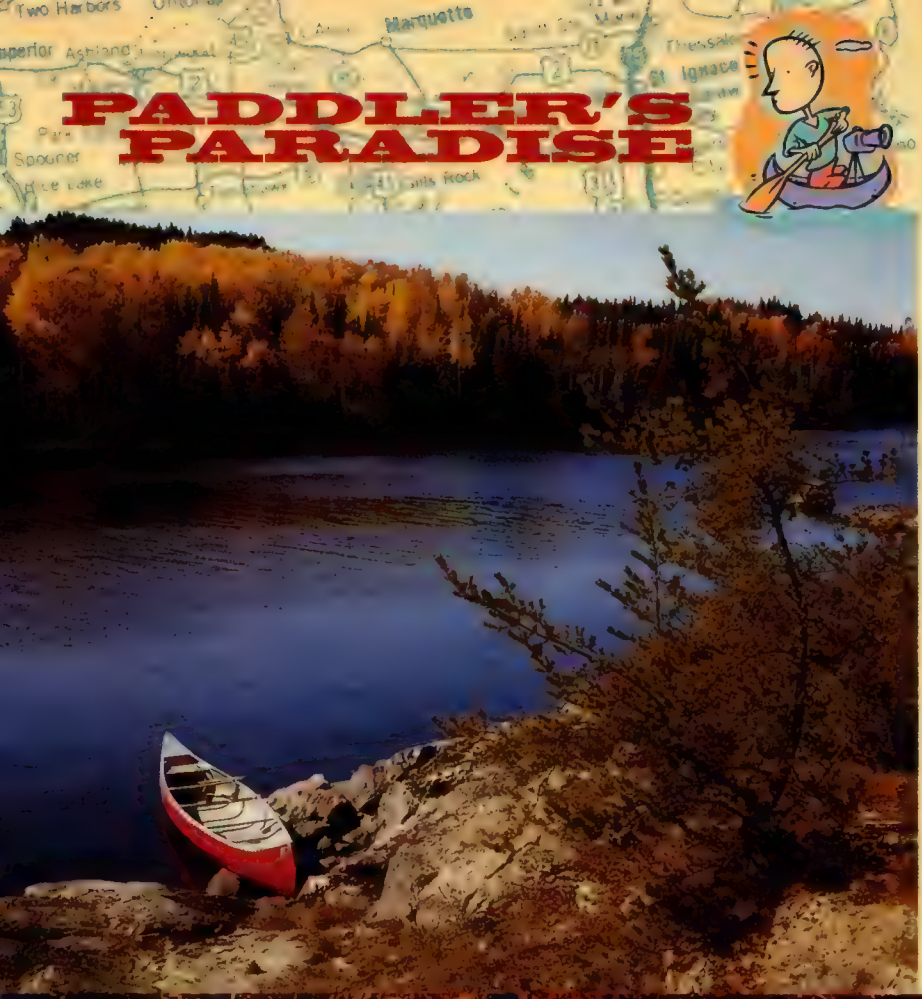
The pastoral beauty of Vermont will roll by at a comfortable pace as you peddle inn-to-inn on a van-supported bicycle tour. Unencumbered by heavy loads in your panniers, charming Vermont hospitality (not to mention plates heaped with hearty country cooking) will await you each day at your journey's end.

Bike Vermont (800-257-2226), Vermont Bicycle Touring (802-453-4811), Vermont Mountain Velo (802-362-1326), and Backroads (510-527-1555) are a few of the many outfitters offering fall tours. For a view of "what you can't see from the road," Green Mountain Two Wheel (802-457-3602) offers mountain bike trips (translated: non-paved roads) with gourmet lunches.

ABOVE: Vermont's maple leaves provide a colorful ground covering on a dewy fall morning. RIGHT: Riders bask in the warm glow of autumn light.

ABOVE: JOHN SHAW/TOM STACK & ASSOCIATES • RIGHT: HANK DEVRE/MOUNTAIN STOCK

PADDLER'S PARADISE



THE NORTHERN hardwood forests of Minnesota are home to the nation's largest canoe area—the Boundary Waters. Endless miles of shoreline provide mirror-like reflections of the glorious fall colors. Sculptured by the last ice-age, this land of lakes extends for thousands of acres northward, becoming Quetico Provincial Park in Ontario, Canada.

The spirits of the voyagers will be your guide as you paddle and portage through a photographer's heaven. Be on the lookout for moose, otter, beaver, and loons. Dramatic cliff-lined shores offer other hidden surprises, such as ancient pictographs painted by early native peoples. The solitude and sublime beauty of autumn in the Boundary Waters will leave you with a lifetime of memories—and photographs.

There are nearly as many canoe outfitters in the Boundary Waters area as there are bodies of water. Try the Chamber of Commerce in Ely, MN (218-365-6123), Grand Marais, MN (218-387-2524), or Atikokan, Ontario (807-597-1599). Two established outfitters, Gunflint Northwoods Outfitters (800-328-3325) and Canoe Country Outfitters (218-365-4046) both offer a wide variety of outfitting packages and guided trips.

LEFT: A moment of solitude on Basswood Lake in the Boundary Waters Canoe Area.
BELOW: Brilliant autumn maples reach to meet the azure sky.

Same Time Next Year

Every fall bald eagles come to feed on the Chilkat River's salmon, and photographers flock to meet them.

Every fall a spectacular event takes place on Alaska's Chilkat River, near the small town of Haines. A late-season spawning run of chum salmon attracts bald eagles to the river, creating the largest gathering of these birds in the world.

This prime feeding ground is protected by the State of Alaska as the Chilkat Bald Eagle Preserve. The Chilkat River is roughly a mile wide as it passes through the preserve, with countless channels running through gravel bars. A natural phenomenon—warm water flowing from an alluvial reservoir—keeps the main channels of the river from freezing until late in the year.

Bald eagles come from hundreds of miles around to feed on what is the largest single supply of easy eagle food. Photographers gather for another reason—easy access to 3,000 or more eagles. The Chilkat River is paralleled by a paved, two lane road, which runs through areas of the preserve where most eagles gather. The eagles roost in fall cottonwoods which line both the river and the road, or perch on the gravel bars and snags along the river. This close proximity to the road conditions them to a certain amount of vehicular traffic and human presence. Within the preserve, between mile markers 18 and 24 on the Haines Highway, are several parking pull-offs. It's from these pull-offs and the adjacent riverbanks that photographic opportunities abound.

By John Shaw

This page and next: Bald Eagles, Chilkat River, Alaska.

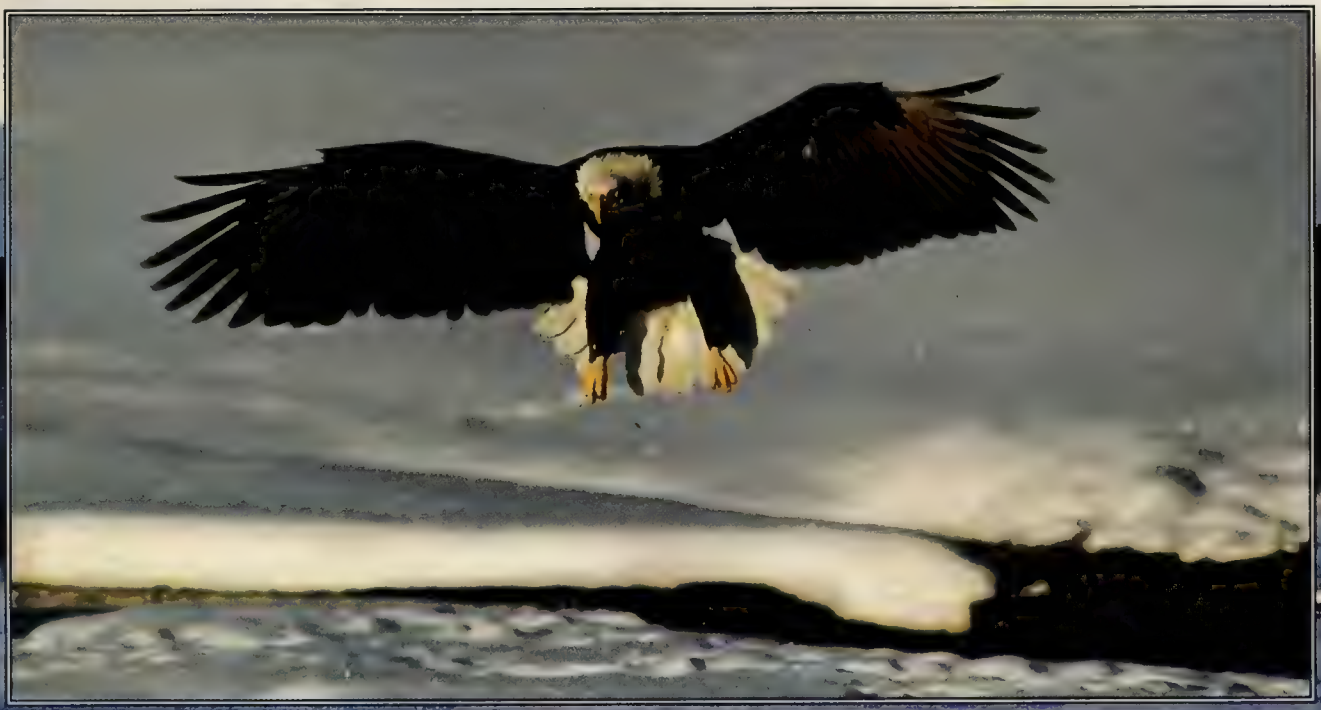
This page background: Winter twilight on Alaska's Chilkat River.

All photos by John Shaw.

GETTING THERE

Haines is located in the southeastern panhandle of Alaska, roughly 90 miles northeast of Juneau. Motels, restaurants, and rental cars are available, but in very limited numbers. Once you fly into Juneau (on one of the major air carriers), there are only two ways of getting to Haines—either take the ferry or catch a local connecting flight. In reality, both of these suggestions sound easier than they actually are.

For example, in November the Alaskan Marine Highway Ferry only runs twice a week in each direction between Juneau and Haines. A "connecting" flight is not the "commuter" hop that we're used to in the lower 48 states. This is Alaska flying



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and that means it is weather-dependent. Getting from Juneau to Haines involves flying up a fjord between towering mountain ranges through snow squalls and sea fogs—it's Visual Flight Rules all the way. Be prepared for weather-related delays of a day or two, and don't even think of scheduling tight airline connections, especially for the return trip.

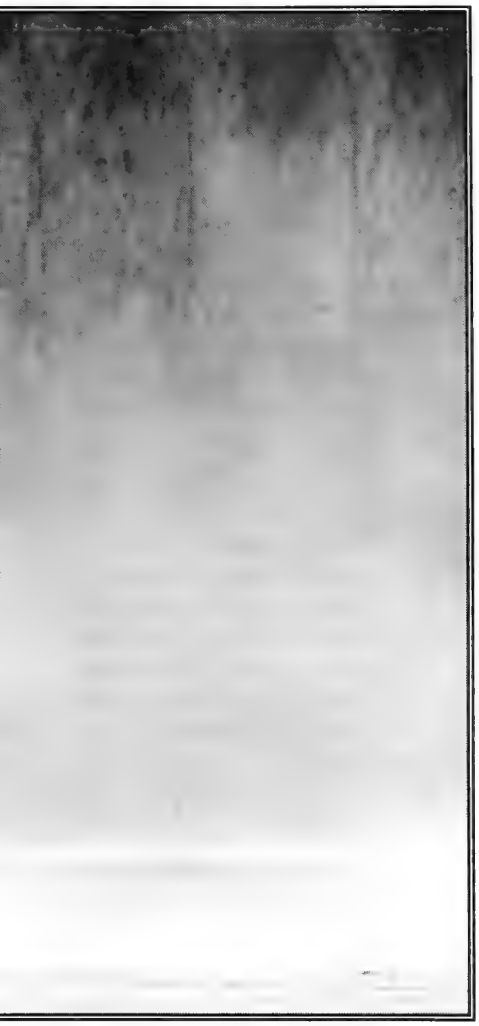
WHEN TO GO

Proper timing of your trip is essential. The optimum time to go is roughly the third week in November. By then, the lesser channels of the river have frozen over, and the birds are concentrated along the main channel closer to the road. If you arrive too early in the season, the river may not have started to freeze over; you'll see plenty of eagles, but they'll be scattered throughout the area. If you arrive too late in the season, there may not be enough open water, and the birds will have started to disperse.

In mid-November, you can expect snow in the preserve rather than rain (a problem early in the season). Even so, plan on spending at least four or five days shooting, and hope the weather cooperates. Remember, the Chilkat is located pretty far north so days are short, and you'll want to maximize your time. Even with ISO 200 film, you won't be able to photograph the birds much before 9:00 a.m., although there is plenty of potential for landscape shots. By 3:30 p.m. eagle photography is over for the day, and it's time for twilight scenics.

EQUIPMENT

Your most useful lens will be the longest one you own. A 400mm is minimal for serious eagle photography, while a 500mm or 600mm is more suitable. Adding a teleconverter is one way of increasing focal length, but lens speed is a concern. Much of the time you'll be shooting in low light conditions with overcast skies, or through



Much of the time you'll be shooting in low light conditions, so you'll need all the wide-open lens speed you can get.

falling snow. You'll need all the wide-open lens speed you can get.

I typically shoot with a 500mm f/4 lens, adding a 1.4X converter when needed. For film I use either Fujichrome 100D in ideal light (pushed one stop to ISO 200 if necessary) or Kodachrome 200, which is my favorite for shooting in flat light or falling snow.

With long focal length lenses and low light conditions you'll need a sturdy tripod. Most of the time you will be working away from the parking spots between the road and river. This means setting up your tripod in a foot or so of snow, on awkwardly sloping terrain. Too short a tripod, or one without fully adjustable legs, will create a great deal of frustration.

Of course, you won't do all your photography with long lenses. Beautiful scenics abound in the area and I've found uses for every focal length lens that I own. Always carry some plastic bags to protect your equipment in case of rain or wet snow, and take extra batteries and film. Don't plan on buying film or batteries in Haines, as photo supplies are extremely limited.

Proper clothing is important to the success of your trip. Be prepared for wet snow or rain, and temperatures in the teens and twenties. I would recommend an outer waterproof shell, and several light layers of insulating clothing, rather than one heavy outer garment. (Layered clothing will trap air, providing greater insulation). I would advise against using all-leather gloves or boots, as they can quickly soak through and leave you miserably damp and cold. Good warm, waterproof footwear is extremely important; I would suggest Sorel-style boots (rubber bottoms, leather or nylon tops, with thick felt inner liners) available from most recreational suppliers.

Last but not least, remember that Chilkat's eagles have gathered for one primary reason—they need food to survive the winter. It's literally a life-or-death situation for them, and to be disturbed by overzealous photographers may compromise their survival. Stay back with a long lens, and take your time approaching the eagles slowly and cautiously. You'll be rewarded with great pictures and the satisfaction that you've been a silent witness to one of nature's great spectacles.

The easiest way to work the Chilkat eagles is with an organized photography tour. Joseph Van Os Photo Safaris offers one which includes all meals, motel accommodations in Haines, photography instruction and tips, and transportation to and from the preserve via a small bus. The bus stays on site—a real plus since you can leave extra equipment on board, and warm-up or dry-out as needed. Even hot lunches are delivered to you in the field! Contact: Joseph Van Os Photo Safaris, PO Box 655, Vashon Island, WA 98070 206/463-5383

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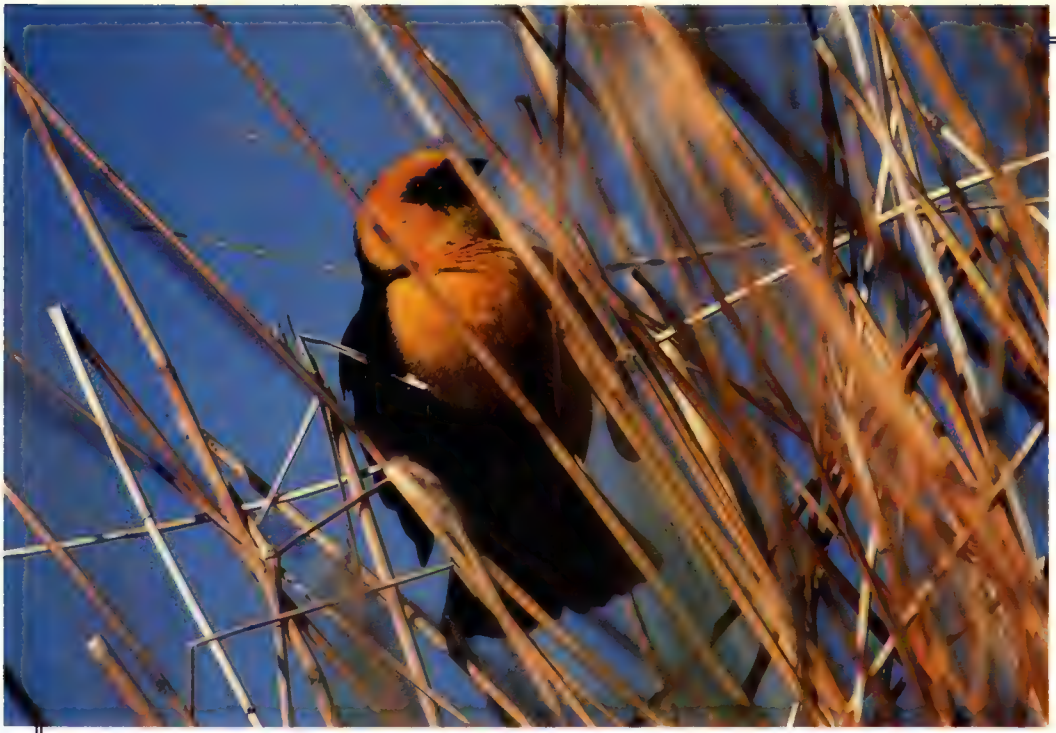

Blind Ambition

How do you get waterfowl pictures no landlocked photographer can match? Try a floating blind.

Early one morning on South Chippewa Lake in Minnesota's Tamarac National Wildlife Refuge, I set out in my floating blind to photograph a common loon nesting in shallow water about 100 yards from shore. The depth was ideal, a little under three feet, allowing me to walk along the bottom of the lake while sitting comfortably inside the blind. About 75 yards into the stalk, I stepped into a deep hole, and instantly lost steering control of the blind. To make things worse, a sudden gust of wind sent me sailing across the lake, right into a thick bed of weeds.

By Dominique Braud

Help was not about to come soon, either, as I was in a restricted area and the lone holder of a Special Access Permit. For over an hour, I tried to free myself from the tangle of aquatic weeds that were holding me prisoner, before releasing the seat I was in and kicking my way back to shore.

In the six years that I have been shooting from a floating blind in Minnesota marshes, this was the first serious incident I had. It taught me a good lesson in safety, though. As useful as a blind can be, it has its limitations; it works best on lakes or marshes of moderate to shallow depths and should not be used on very windy days. Not only do you run the risk of drifting out of control, but the choppy waters will make it hard for you to get sharp pictures.

Because of its location on the Mississippi Flyway, Minnesota becomes the resting and nesting place for hundreds of thousands of migratory birds, mostly waterfowl, during the spring, summer and fall. Canada geese, wood ducks, mallards, teals, herons, bitterns, grebes and terns are just a few of the species that find safe cover in the dense cattail mazes of Minnesota marshlands. Until I built my blind, many subjects were stubbornly eluding my lenses by nesting on lakes or deep in thick cattail marshes.

The shape of my blind has evolved over the years. My first, an inner tube model, was quickly abandoned for its lack of stability. My second model (pictured at right), was a dramatic improvement in stability. My current model is the same, with the exception of the cattail frame cover. For environmental concerns I replaced the cattails with camouflage netting, available in army surplus or sporting goods stores. The netting is made of water-repellent material, so it dries very quickly—a great bonus when you have to stuff the blind into your vehicle after a day's shoot.

Entering the blind is actually a bit awkward, and if at all possible, should be done when there's no one around to make fun of you. Find a small rocky or grassy beach and put your photo equipment at the edge of it. Lift one end of the blind, crawl underneath, grab the two handles screwed on the plywood platform, stand up

These white pelicans were busy preening themselves, unaware of the photographer's presence. Although the blind blends in with your surroundings, you still need to move slowly toward your subject. These birds were only 300 yards away from shore, but it took almost three hours to reach them.
TOP: *The unsuspecting yellow-headed blackbird was found deep in the marsh on Minnesota's Lake Osakis—a photograph that would have been difficult, at the very least, to take from dry land.*

and walk into the water. When you are sitting comfortably, carefully retrieve all the equipment you left on the beach through the lens opening. Inside the blind, my standard equipment consists of a Nikon F3, a 400mm f/3.5 and 28mm f/2.8 Nikkor lens, and a 1.4X teleconverter. I have a permanently-attached motordrive for action sequences, but for the most part I shoot with manual advance so as not to spook the birds. The 400mm's wide aperture allows speeds of 1/500 or 1/1000 second with Kodachrome 64 or Fujichrome 50, not a small advantage when you want sharp pictures and find yourself bobbing like a cork on the water on a windy day. The teleconverter helps to get frame-filling shots, and the 28mm is perfect for dramatic close-ups or wide vistas. Lots of film, high-energy food (granola bars or trail mix), mosquito repellent and a small bottle of water complete my basic equipment.

Dressing properly is most important. When in the blind, I typically work shifts of four hours, so my prime consideration is comfort. Neoprene waders, with their five-millimeter thickness, provide excellent insulation both in cold spring and warm summer water temperatures. Remember that even in summer, you lose body heat because of your relative inactivity in the blind. Plus, the Neoprene waders provide a tighter body fit than conventional ones, thus preventing water from entering your waders from the back when you sit on the saddle.

You are now ready to explore the secrets of your local marsh with your camera. Exercise caution, don't venture into areas which are too deep, and avoid disturbing your subjects, particularly during the nesting period. Remember that even though your blind looks like a muskrat house to you, the birds will not be completely fooled. If you have to stalk a subject, don't walk out in the open. Proceed very slowly, following the edge of the marsh. Having some vegetation behind you will help you blend with your surroundings. I also like to hide near a spot that wildlife is likely to visit, say a half-immersed log or a clearing in a thick bed of cattails. This method requires more patience, but is usually rich in surprises, as other animals such as mink, beaver, deer, turtles and even an occasional moose, are likely to appear.

Using a floating blind combines the best of two worlds—the excitement of the stalk and an intimate look at a subject in its natural habitat that only a blind allows. Putting up with mosquitos and muck will be well worth your efforts when you get your slides back!

BUILDING A BLIND:

The above model features three donut-shaped layers of two-inch-thick styrofoam, topped with a 3/4-inch plywood platform, all bolted together. On the plywood platform, are two handles on the sides for leverage, and a dome-shaped frame of PVC pipes, which is covered with chicken wire and cattails. Hanging from the platform by three ropes is a piece of plywood, which functions as a seat. Because of its resemblance to familiar elements in the birds' environment, this blind arose almost no suspicion and was responsible for some of my best photographs.

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MAGIC MUSHROOMS

STORY AND PHOTOS BY IAN ADAMS

Never, it seems, has the pursuit of wild mushrooms been more popular in America. Mushroom societies are sprouting up everywhere; bumper stickers declare "I STOP FOR MUSHROOMS." Mushroom lovers, young and old, amateur and professional alike, are flocking to the great outdoors in record numbers each year to hunt, gather, identify, draw, paint, cook, eat, study—and most important, to photograph—these mysterious, elusive, and often misunderstood inhabitants of forest and field.

Throughout the summer, mushroom aficionados (called mycophiles) gather at mushroom conventions (known as forays) that feature all the pomp, pageantry, and paraphernalia of a Star Trek convention. In the early morning, convoys of cars, vans, and trucks set off for the woods. The faithful emerge, festooned with baskets, waxed paper (for wrapping the mushrooms), field guides, magnifying glass, and other gear deemed essential for tracking down the fleeting fungus. Mushroom photographers stagger under the weight of enough camera equipment to fill a commercial portrait studio. Seasoned hunters often display a permanent stoop, the result of years of crouching low over their mushroom quarry.

Back at foray headquarters, the fruits of the day's hunt are sorted, arranged on paper plates, and presented to visiting mycologists (mushroom experts) for identification. Photographers debate the relative merits of natural light vs. flash, and stands appear laden with mushroom books, mushroom paintings, and T-shirts with mushroom decals. Lectures and slide programs vie for attention, with titles like "An Introduction To The Genus *Amanita*," "The Life Cycle of Slime Molds," and "An Overview Of Mushroom Toxicity." The delicious odor of mushrooms being sauteed in butter and oil fills the air as mushroom chefs demonstrate the preparation of Shaggy Mane Quiche, Oyster Mushroom Chowder, Morel Bisque, and other culinary delights. All too soon the foray is over, the shriveled remains of hundreds of mushrooms are dumped into garbage bins, and the faithful depart, dreaming of their next "fungi foray."

These Salmon Unicorn ENTOLOMAS were photographed on moss in West Virginia's Blackwater Falls State Park. More than 200 species of Entolomas, some poisonous, are found in the U.S. Nikon F3, 105mm f/2.8 Micro-Nikkor, Kodachrome 25.

MUSHROOM LORE AND LEGEND

Through the ages, mushrooms have evoked feelings ranging from reverence to fear and loathing. The ancients thought they were sent from the gods, since they appeared suddenly after heavy rains. Hallucinogenic mushrooms were used in religious ceremonies and thought to have supernatural powers; children's books portrayed fairy rings as the work of the "little people."

PREVIOUS PAGE: The Orange MYCENA is one of North America's most beautiful mushrooms. Photographed on a beech log at Brecksville Reservation near Cleveland, Ohio. Nikon F3, 55mm f/2.8 Micro-Nikkor, Kodachrome 25.

The truth about mushrooms, though often fascinating, is less bizarre. They do, in fact, belong to their own kingdom (Fungi), separate from plants, animals, protazoans, or bacteria. The mushroom serves as the repository for masses of spores, which are the reproductive units of the fungus. Fungi feed by breaking down the tissues of living and dead plants and animals. If it weren't for fungi, we'd be up to our necks in dead trees!

BACKGROUND: This Straight-branched Coral resembles underwater coral. Many coral fungi are brightly colored, and a few are good edibles. Taken at South Chagrin Reservation near Cleveland, Ohio. Nikon F3, 105mm f/2.8 Micro-Nikkor, Kodachrome 25.

Fungi play a vital, though often overlooked, role in our everyday lives. In the form of yeast, they ripen cheese, ferment beer and wine, and cause bread dough to rise. Fungi cause dry rot as well as human ailments such as athlete's foot. They are also the basis for many antibiotics and other medicinal drugs. Some wild mushrooms are both edible and delicious, though the vast majority are bland and of little culinary interest. A few kinds of mushrooms are deadly, and others can cause mild discomfort if eaten.

Mushrooms grow in a variety of natural habitats, especially woodland areas and grassy open spaces. Because many kinds of mushrooms grow in association with specific types of trees, mixed woodlands with many different hardwoods and conifers will usually provide the maximum variety of mushrooms. Some fungi, such as those in the *Agaricus* and *Lepiota* groups, favor grassy, open areas, often in suburban locations.

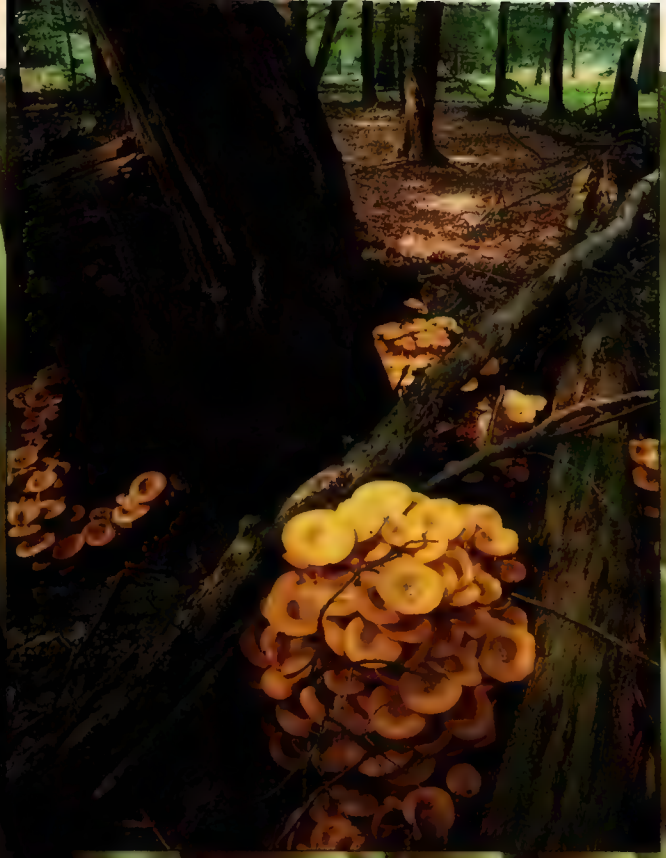
Weather conditions and the season are also important considerations when searching for mushrooms. Few mushrooms appear during freezing winters in the northern U.S., but they often fruit abundantly during mild, wet winters in many southern states. Some mushrooms, including morels, fruit mainly in spring, though most appear later in the year in summer and fall. Mushrooms generally need moist conditions to trigger their urge to fruit; cool, damp conditions will usually produce bumper crops, while hot and dry conditions inhibit their growth.

WHAT MUSHROOM IS THIS?

There are thousands of species of mushrooms in the United States, and new ones continue to be discovered each year. Identifying mushrooms in the field can be challenging, even for experts. Don't be discouraged if your initial attempts—whether for photographic or culinary purpos-

"The top will make you grow taller, and the stalk will make you grow shorter." "The top of what? The stalk of what?" thought Alice. "Of the mushroom," said the caterpillar...

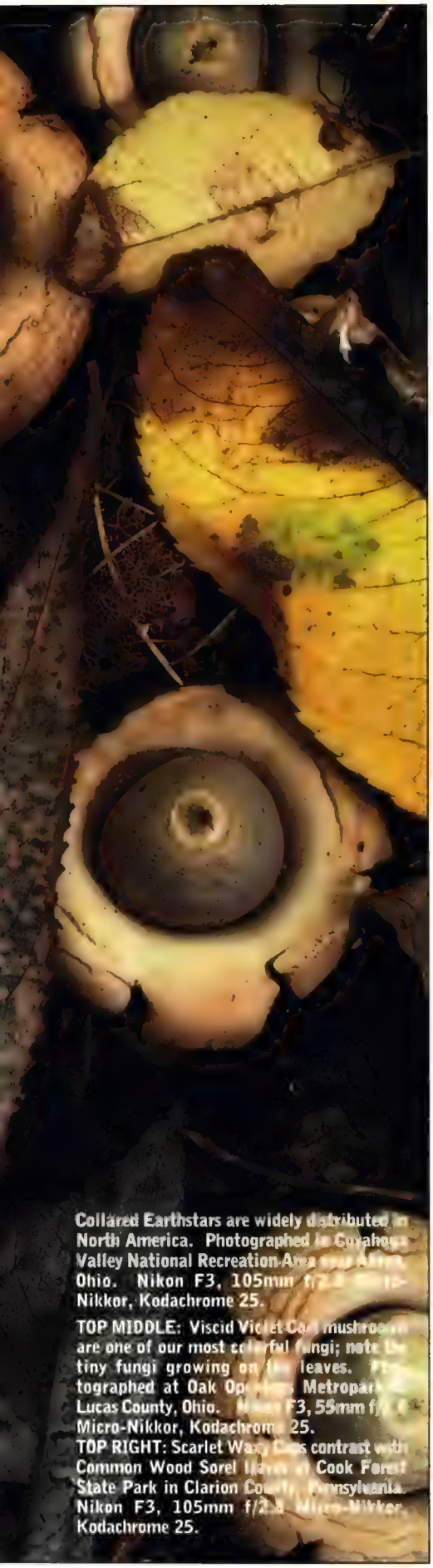
Lewis Carroll, Alice's Adventures in Wonderland



TOP: These poisonous Jack-O-Lantern mushrooms covered several square feet in Cook Forest State Park in Clarion County, Pennsylvania. Sinar F 4x5, 90mm f/4.5 Nikkor-SW, Fujichrome 100.

ABOVE: This group of Pink MYCENAS, which smell like radishes, were photographed in Michigan's Upper Peninsula near L'Anse. Nikon F3, 105mm f/2.8 Micro-Nikkor, Kodachrome 25.

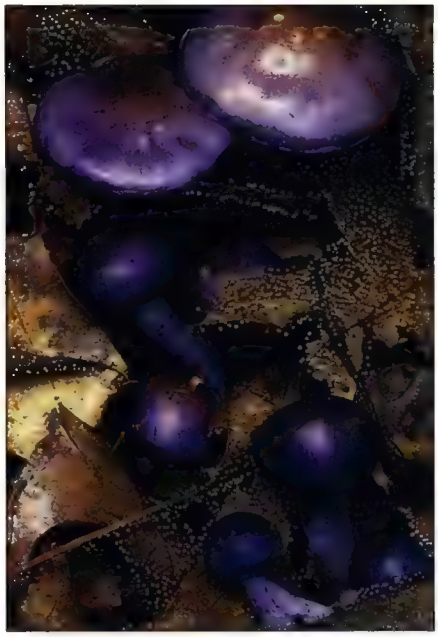
BELOW: These attractive MYCENA mushrooms were photographed on a log in Oak Openings Metroparks near Toledo, Ohio. Nikon F3, 200mm f/4 Micro-Nikkor, Kodachrome 25.



Collared Earthstars are widely distributed in North America. Photographed in Cuyahoga Valley National Recreation Area near Akron, Ohio. Nikon F3, 105mm f/2.8 Micro-Nikkor, Kodachrome 25.

TOP MIDDLE: Viscid Violet Cort mushrooms are one of our most colorful fungi; note the tiny fungi growing on the leaves. Photographed at Oak Openings Metropark, Lucas County, Ohio. Nikon F3, 55mm f/3.5 Micro-Nikkor, Kodachrome 25.

TOP RIGHT: Scarlet Waxy Caps contrast with Common Wood Sorel leaves at Cook Forest State Park in Clarion County, Pennsylvania. Nikon F3, 105mm f/2.8 Micro-Nikkor, Kodachrome 25.



es—are unsuccessful. And, please, NEVER taste a wild mushroom unless you are absolutely sure it is edible. Remember the mushroom lovers' adage; "When in doubt, throw it out." (To which the photographer might add, "But only after you've captured it on film!)

A keen eye for details and a good field guide, such as the Audubon or Peterson guides described at the end of this article, are two of the keys to success in identifying mushrooms. You may also wish to join a local mushroom club or society, many of which hold forays during the mushroom season, with the emphasis on mushroom identification. Attending these forays will allow you to rub shoulders with other mushroom lovers, both amateur and professional, and even sample the delights of cooking edible wild mushrooms.

PHOTOGRAPHING MUSHROOMS

Mushrooms display an amazing variety of shapes, textures, and colors, which makes them wonderful subjects for close-up study and photography. They are also one of nature's most cooperative photographic subjects, as they never fly away, hide, bite, sting, or wave in a breeze.

Although on rare occasions I have used large-format (4x5 inch) and medium-format (6x8cm) cameras to photograph scenes which include groups of mushrooms, most of my mushroom photography is done with 35mm camera equipment. The smaller format provides the flexibility and ease-of-use needed to get "up close and personal" with these ground-hugging citizens of woodlands and meadows.

For mushroom portraits and intimate close-ups of groups of mushrooms, you'll need to be able to focus closer than the 18 inches that a typical 50mm lens allows. The three main ways to do that are:

- Supplementary close-up lenses, which screw into the filter thread of the main lens.
- Extension tubes or bellows, which mount between the camera body and lens.
- Macro lenses, prime optics specially designed for close-up photography.

Supplementary close-up lenses are inexpensive, do not affect exposure, and maintain all automatic camera functions. However, you need to juggle with different combinations to achieve different magnifications. Also, you must stop down at least a couple of f-stops to get adequate edge sharpness. Use the two-element type for best results.

Extension tubes are also fairly inexpensive, but require an exposure increase to compensate for the extension. Like close-up lenses, you must use different combinations of extension tubes, or a bellows, to achieve a required magnification. Make sure that you get "automatic" extension tubes or bellows so you can retain your camera's automatic through-the-lens (TTL) exposure metering capability, which will save you the need to compute extension factors.

Macro lenses offer the ultimate in convenience and image sharpness for photographing mushrooms. They allow you to focus close enough to obtain a 1:1 (life size) or 1:2 (half life size) reproduction ratio, and preserve all the camera's auto functions. A macro lens in the 90mm-105mm range is an excellent choice, providing plenty of working distance.

Long exposures of several seconds up to a minute or more are often needed in

continued on page 62

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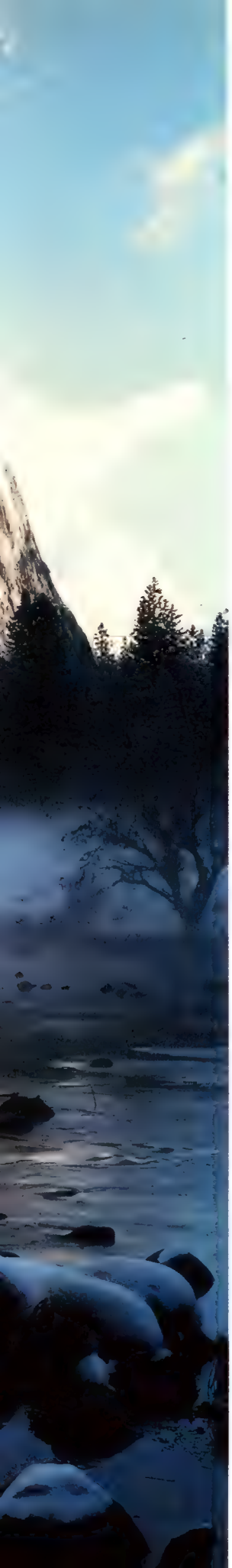
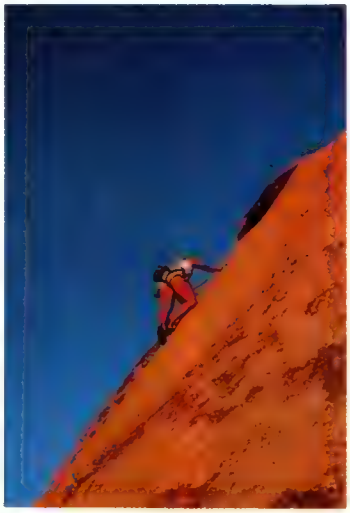
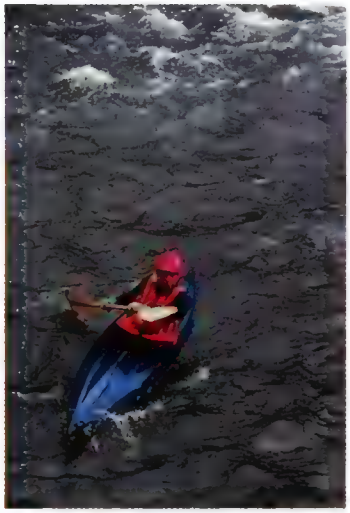


THE BROTHERS GNASS

Adventure photographers Jeff & Jon Gnass share their secrets of success.

STORY BY RON LEACH

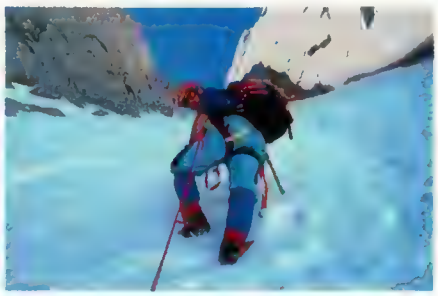




To say that Jon and Jeff Gnass are on a photographic crusade might be overstating things a bit. Yet, after speaking with these brothers from Sisters, Oregon, one gets the strong impression that they are as much on a mission as they are on assignment.

They work separately, each with a unique perspective, different equipment and a style of his own. What they share is an overriding concern for the fragility of nature, and the conviction that, through their photography, they can help protect our environment from the onslaughts of mankind. At 46, Jeff is an acclaimed large-format landscape photographer whose scenics are made to educate as well as inspire. Eight years his junior, Jon is an intrepid mountaineer and adventurer who documents his exploits on film with an eye toward conquering attitudes as well as altitudes.

Growing up in Alaska's Chugach mountain range undoubtedly set their course: With a 4000 ft. peak in their "backyard" and the wilderness for a playground, the brothers became attuned to the special rhythm of nature at an early age. Jon remembers picking berries in the presence of bear and moose, while Jeff recalls that "our mountain" was big



enough to block the sun and create an extra month of darkness each winter.

As they grew older, their fascination with nature and the wilderness intensified, as did a blossoming interest in photography. After taking a two-week alpine mountaineering course, the brothers became climbing partners. Jon went on to climb throughout Alaska, the Cascades, Sierra Nevada, Canada and Mexico, and eventually become a guide.

While Jeff's hunger to conquer big mountains gradually abated, his urge to explore did not. In a spirit of adventure he joined the Navy, and, armed with his first camera—a 35mm Petri SLR—visited both Antarctica and New Zealand. Following on a parallel course four years later, Jon spent a stint in the Army's 75th Ranger Battalion, using his camera for photographic reconnaissance.

The real impetus toward photography as a career came a few years later when Jeff, "fascinated by the possibilities of large format, and inspired by the images and writing of Ansel Adams," quit his job as a communications satellite technician, sold his house, and decided to become a photographer. For several years, Jon had been fascinated with the possibilities of combining his interest in exploration with a growing passion for photography. When Jeff made the commitment to photography, Jon like-

PAGE 56: El Capital, Yosemite National Park, CA (JEFF GNASS). PAGE 57: Left to right: Climber at Joshua Tree Nat'l Monument, CA• Kayaker on Tieton River, WA •Climber on Mt. Baker, WA (JON GNASS) ■ ABOVE, LEFT TO RIGHT: Iceberg, Glacier Bay Nat'l Park, AK • Upper Proxy Falls, Willamette National Forest, OR. (JEFF GNASS) ■ BELOW, LEFT TO RIGHT: Alpine climber, Sierra Nevada, CA • Bicycle touring, Death Valley Nat'l Monument, CA • Rock climber, Donner Pass, CA • Hang glider, Campbell Hills, CA • Climber, Mt. Rainer, WA (JON GNASS)

OPPOSITE PAGE: counter-clockwise from top: Sunset at Provincia de Santa Cruz, Patagonia, Argentina • Lone Yucca at White Sands National Monument, NM • Palm grove, Puuhonua O Honaunau National Historical Park, HI (PHOTOS BY JEFF GNASS)

wise realized the intriguing possibilities of turning his avocation into a profession.

"I realized early on that for me, commercial success meant abandoning the black-and-white medium of my mentors in favor of color transparencies," says Jeff. With a singular goal of developing a name as a large-format landscape photographer, he began traveling nine months out of the year, visiting as many of our national parks as he could. As his stock files grew, Jeff found himself more intrigued by the photo opportunities that awaited him in less visited wilderness areas throughout the country. Jeff credits his mountaineering skills with enabling him to travel freely in rugged, often uncharted terrain.

Jon is still an avid climber and his primary emphasis is adventure photography—typically capturing people engaged in wilderness exploits. In addition to pursing his own career, Jon manages Jeff's thriving stock photo business, which contains over 50,000 transparencies.

As you might expect, different styles require different tools. For his landscape work, Jeff uses a Toyo-Field 45A view camera and an assortment of nine lenses (a mixture of Fujinon and Nikkor) ranging from 65mm f/4 to 600mm f/12. On a typical outing, he carries 100 film holders. "I get nervous if I have less than 500 sheets of film on hand," he says.

For foul-weather shooting and occasional aerial photography, Jeff also packs a 6x7cm Pentax 67 system with two bodies and nine lenses from 45mm f/4 to 300mm f/4. He relies on a hand-held spot meter for precise exposures.

Does Jeff ever shoot 35mm? "Not really," he says. He hesitated, then answered, "Well, I have a Nikon F4 and a full complement of lenses somewhere in the back of my truck." Of course, everything is relative, as Jeff continued, "but I don't think I shot more than 500 rolls of 35mm film all of last year."

Jon's gear always goes on his back, since he usually has to travel light and fast. For climbs, that means traveling light: Two Nikon bodies (an FM2 and an autofocus N8008), and two Nikkor AF lenses (a 24-50mm f/3.5 zoom and a 105mm f/2.8 short telephoto). He explains that since his primary subject is usually on the opposite end of a climbing rope, longer lenses aren't appropriate—especially since he likes to include a landscape as a background. Unlike Jeff, who sometimes "moves down" in format to 6x7cm, Jon will move up to a 6x7cm for his occasional landscape work.

PHOTO BY JON GNASS

JEFF GNASS

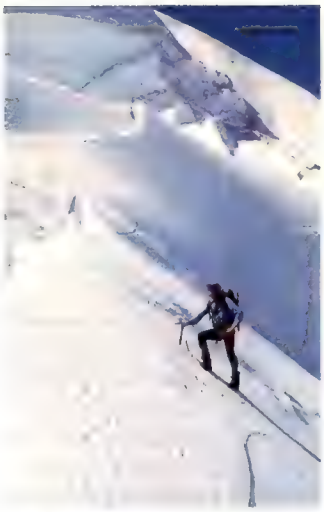
PHOTO BY KAREN GNASS

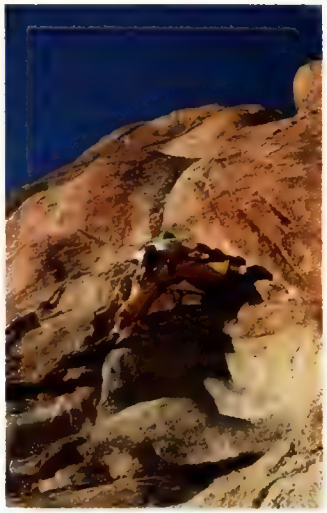
JON GNASS

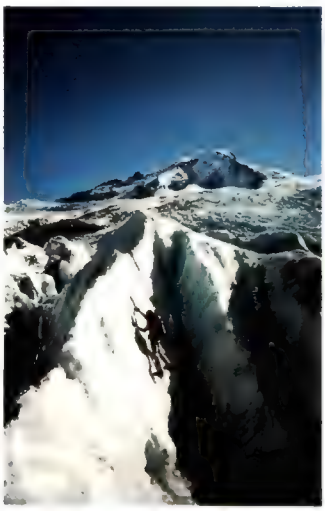
The Gnass brothers can be a difficult duo to track down. Our first attempt to reach them at their office in Sisters found Jon in the midst of an abortive attempt on 14,410-ft. Mt. Rainier in Washington State. At the same time, Jeff was off the coast of Alaska in a 16-ft. inflatable boat, shooting images for what promises to be a dramatic book on Alaska's wilderness coast. Shooting from May through September, Jeff is in the fourth year of a five or six-year project for this book.

What's next? For Jeff, Siberia or perhaps a return to Patagonia. Jon is less specific—any number of high, windswept, inaccessible locales might be in store.

Of course, there's also their mission.







ABOVE, CLOCKWISE FROM UPPER LEFT: Climber at: Mt. Adams, WA • Joshua Tree National Monument, CA • Mt. Shuksan, WA • Mt. Baker, WA • Mt. Rainier, WA • Mt. Baker, WA (PHOTOS BY JON GNASS)

"Through our images," says Jon, "we hope many people can experience the wild, untrammeled areas they don't have the opportunity to visit first hand." Noting that "once you come across a large clear-cut in the wilderness, it makes you appreciate unspoiled areas," Jon articulates another goal. "Using our photography to educate and to help preserve the wild areas so dear to our hearts," he says. Jeff puts it more simply: "People need to be reminded of the value of the wilderness; that it's something to cherish."

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Magic Mushrooms

continued from page 54

mushroom photography, so a solid tripod and cable release are indispensable accessories. Pick a tripod which can be used close to the ground, such as the Gitzo 320 (my standard tripod), Bogen 3021, or Benbo. Although you can use a ball head, such as the Arca Swiss Monoball, I prefer a panhead, which can be adjusted vertically or panned horizontally without affecting the other image planes. The Bogen 3047 is a solid head, albeit rather bulky and heavy.

Camera positioning and focusing are critical for mushroom close-ups. One way to deal with the shallow depth of field at such close distances is to align your camera at a right angle (90 degrees) to the major plane of the mushroom subject. This will minimize the extent to which you need to stop down the lens to achieve adequate depth-of-field. Remember to focus on a point about one-third to one-half from the front of the main subject. Don't focus on the closest point of the subject—you'll just waste valuable depth of field.

A more precise approach to maximizing depth of field in your mushroom photographs is to use depth-of-field scales, which are a series of lines engraved on the lens barrel and marked to correspond with the f-stop settings on the lens (these scales may be missing or minimal on autofocus and/or zoom lenses). Each f-stop is represented on the depth-of-field scales by a pair of lines. To use this approach, focus on the CLOSEST point of the mushroom subject, read off this distance on the focusing collar of the lens, then turn the focus toward infinity until the "closest point" distance is aligned with the depth-of-field scale marking corresponding to the f-stop you plan to use (f/16 is usually a good starting point). On the other side of the focusing index mark, the distance which corresponds with the same f-stop mark will be the FARTHEST point that will be in focus when you stop the lens down. You can also use the depth- of-field preview control on your camera to visually inspect the image with the lens stopped down, to ensure everything will be in sharp focus.

Good lighting is also critical in close-up photography, and bright sunlight is the worst kind of lighting, in my opinion, for mushroom photography. Slide film usually cannot record the full range of tones, which may exceed 8 f-stops. For example, imagine trying to photograph a sunlit Destroying Angel, which is a white, deadly poisonous (!) mushroom, on a background of dark earth in shadow. If you expose for the mushroom highlights, the ground shadows will be inky black, with no detail. If you expose to ensure adequate shadow detail the white highlights will wash out. Moreover, the dappled sunlight which is typical of this type of woodland lighting creates a confusing pattern of light and dark areas which look awful in a photograph.

The best kind of lighting for mushroom photography (and close-up photography in general) is the soft, flat light from a bright overcast sky, or open shade. The clouds act as a giant light diffuser, eliminating harsh shadows and allowing the subtle colors and textures of the mushrooms to emerge. You can create a similar effect on a sunny day by shading the mushrooms with your body or filtering the light through a diffusion screen. However, you may need to use a warming filter, such as an 81B, to counteract the blue cast which tints shadows on these sunny days.

An alternative approach, which I prefer, is to use a folding circular reflector or diffuser, such as a Visual Departures Flexfill or a Photoflex Litedisc, to modify the light falling on the mushrooms and/or the background. I find the 20-inch Flexfill or the 22-inch Litedisc to be the most useful sizes. Both collapse into a small circular package which is easily stored in your camera bag. I use the translucent discs as diffusers, and the gold/white and silver/white discs to reflect light onto the mushrooms, their background, or both. These reflectors are one of the most adaptable accessories you can buy for close-up photography. I prefer using reflectors to fill-flash because you can preview the effect through the viewfinder.

Make sure you meter the subject with the reflected and/or diffused light hitting the subject, or you'll get a false meter reading. And don't forget to give additional exposure for exposures of several seconds or minutes, to compensate for film reciprocity failure. How much extra exposure? Refer to the film data sheet; I usually bracket +1/2 and +1 f/stop additional exposure to be on the safe side.

How you compose your photographs will depend to some extent on how you plan to use them. For example, mushroom field guides use photographs to emphasize the key features of mushrooms, and often include mushroom cross- sections and mushrooms that have been cut or scratched with a knife to show the color change that sometimes occurs. Some field guides prefer to use photographs where the mushrooms are placed on a neutral background, such as a sheet of grey card. These types of scientific, "diagnostic" photographs, while hardly artistic, are also useful for slide programs designed to help people better understand the fascinating fungus world.

continued on page 67

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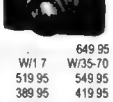
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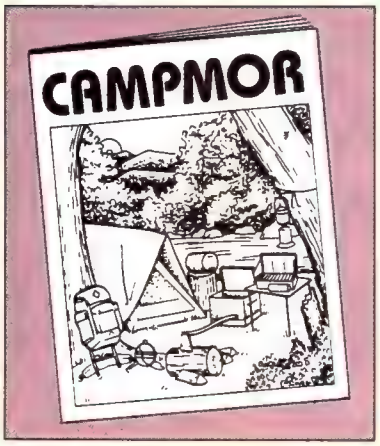

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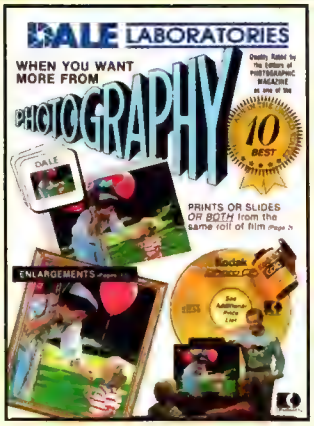

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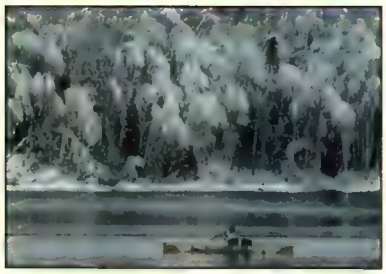

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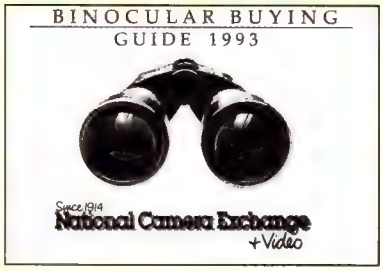

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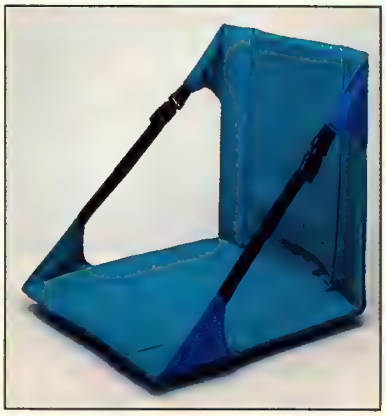

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Brunton announced its 1993 all new, full color catalog designed to educate the consumer regarding all four distinct Brunton product lines. Brunton produces the Pocket Transit, precision map compasses, Binoculars, and Lakota Cultery. Contact: The Brunton Company, 620 East Monroe, Riverton, WY 82501-4997; (307) 856-6559.

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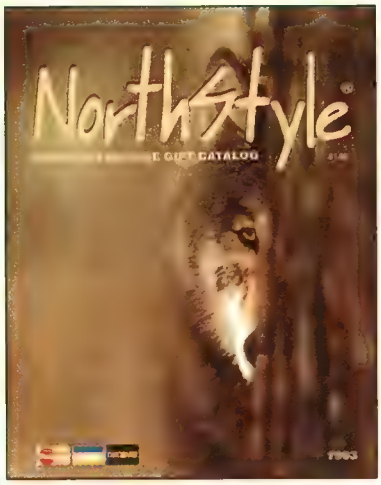

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on the products listed here, call the number indicated or circle the corresponding number on the Readers Service Card which appears on page 67.

• • •

Magic Mushrooms

continued from page 62

For more artistic mushroom portraits, try the following suggestions. If your subject is a single mushroom, avoid placing it dead center in the frame (the dreaded bull's-eye position). Instead, place it off-center so that it's "looking" into the picture space.

If you're photographing a pair of mushrooms, adjust your camera viewpoint so that one mushroom appears larger than the other. This creates a visual tension between the elements which can add strength to the photograph. Finally, choose your camera viewpoint, lighting, and f-stop so that the background complements the mushroom(s), but doesn't overpower or compete with it. Sometimes this means softening the background, which is usually done by using a long focal-length lens and a relatively wide f-stop, to render the main mushroom sharp but throw the background out of focus.

Next time you see a group of mushrooms in your backyard or woodlot, grab your camera gear and one of the field guides listed below. You may find, as I have, that photographing mushrooms can be fun and make you see the beauty in something you've probably overlooked.

(Note: the common names in the photo captions were taken from the Audubon Society Field Guide. Other books may use different common names.)

MORE ABOUT MUSHROOMS

If you would like to learn more about mushrooms, check out these publications:

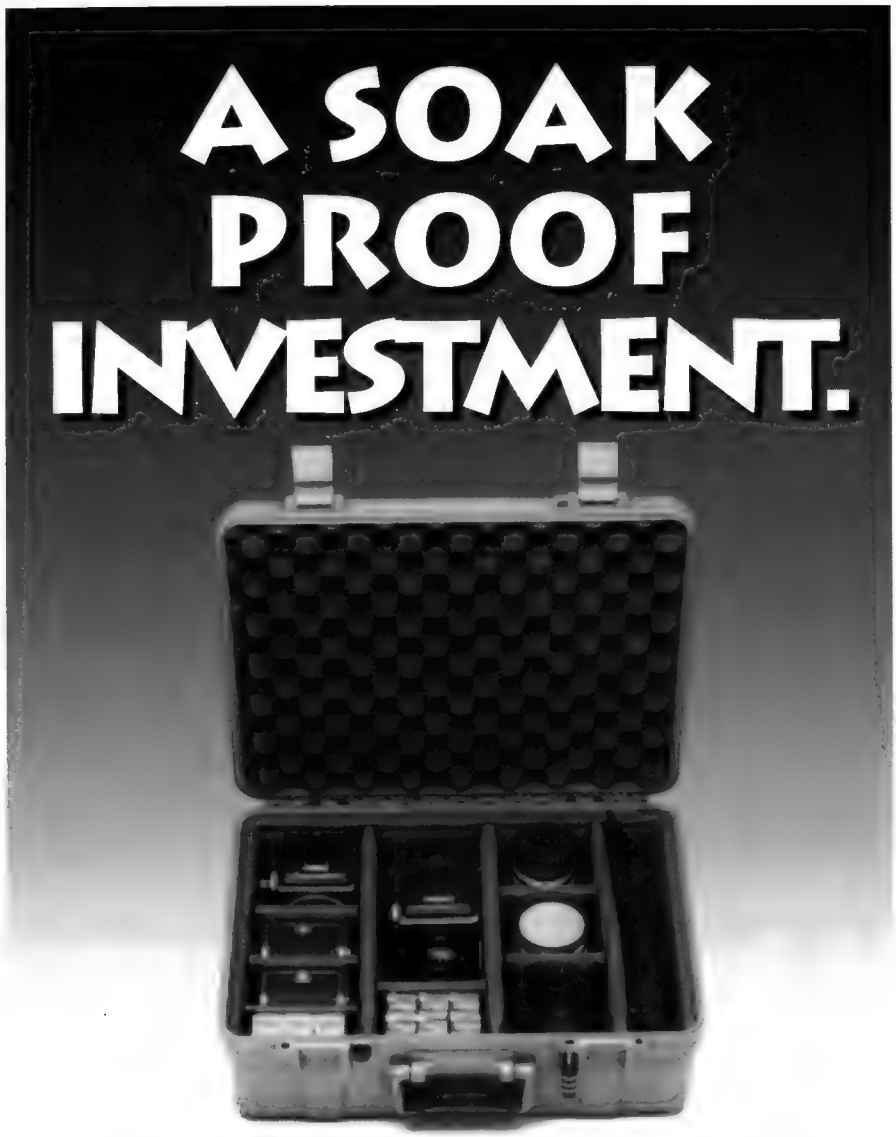
Friedman, Sara Ann, CELEBRATING THE WILD MUSHROOM: A PASSIONATE QUEST, Dodd, Mead & Co., New York, 1986. An entertaining and informative journey through the world of mushrooms.

Lincoff, Gary H., THE AUDUBON SOCIETY FIELD GUIDE TO NORTH AMERICAN MUSHROOMS, Alfred A. Knopf, New York, 1981. A compact, well-illustrated field guide with color photographs and descriptions of over 700 mushrooms, and brief notes on many more.

McKnight, Kent H. and Vera B., A FIELD GUIDE TO MUSHROOMS OF NORTH AMERICA, Houghton Mifflin, Boston, 1987. One of the well-known Peterson Field Guide Series, this comprehensive book describes more than 1000 species of mushrooms-over 500 of them illustrated and described in detail. Includes more than 700 paintings and drawings.

Mushroom: THE JOURNAL OF WILD MUSHROOMING, P.O. Box 3156, University Station, Moscow, Idaho 83843. A quarterly magazine for mushroom aficionados.

To locate mushroom clubs/societies in your area, contact: North American Mycological Association, 4245 Redinger Road, Portsmouth, Ohio 45662.



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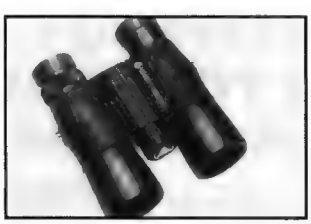
Binoculars

The last thing a heavily ladened photographer needs is another accessory, particularly if it's designed to hang from the neck. Making the right choices is a matter of discerning between the superfluous and the essential, and, when it comes to outdoor and travel photography, a good binocular is essential. Don't leave home without one!

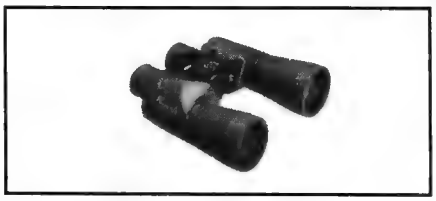
Binoculars come in a variety of sizes and magnifications and fall into two groupings—compacts and full-sized models. Compacts are smaller, lighter, and much easier to carry. Full-sized binoculars, though more cumbersome, are easier to use and give sharper and brighter images. Seven power is widely considered the best magnification for most uses, but 6X, 8X, 9X and 10X all have followings. For specificity's sake, we'll highlight one model or, at most, one series of binoculars from each manufacturer, with emphasis on what's new. For information on complete product lines, contact the manufacturers at the addresses provided.

BAUSCH & LOMB offers binoculars in various price ranges with the Elite® line, which includes 7x36, 8x42 and 10x42 roof prism models, at the high end. The Elites have always been high-class glasses, but the recent addition of Bausch & Lomb's new PC-3 phase-correction coating (P-coating) to all roof surfaces has led to a 30% increase in resolution and clarity over non P-coated models. It's too complicated to fully explain here, but P-coating eliminates image-degrading destructive interference by preventing light waves coming off opposite prism surfaces from getting out of phase. This elevates roof prism binoculars to the same level of excellence as the best porro prism binoculars—which, given the greater convenience of roof prism models, is a major technological advancement. Bausch & Lomb, 9200 Cody, Overland Park, KS 66214; Phone: (800) 423-3537.



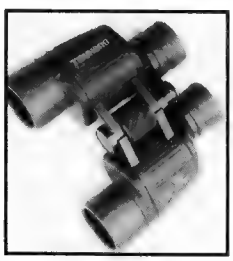
BRUNTON recently added two new roof prism compact binoculars—an 8x24 and a 10x25—to the company's Eterna® series, which also includes porro prism 7x42 and 10x50 models. Eterna binoculars are distinguished by their ruby-colored objective lens coatings, which Brunton says filters out 96% of the sun's harmful ultra violet and infrared rays. All Eterna models are rubber armored, ergonomically shaped, nitrogen-filled, and waterproof. Brunton, 620 East Monroe Ave., Riverton, WY 82501; Phone: (307) 856-6559.

BURRIS boasts of good binoculars "that you don't have to mortgage the house to buy." Judging by the company's Fullfield 8x40 porro prism model that *Outdoor & Travel Photography* recently tested, we agree. Resolution was excellent at 5.6 seconds of angle, and both contrast and light transmission were good. Features include: sturdy rubber armoring, long eye relief with easy pop-down rubber eyecups, BaK 4 prisms, multicoated lenses, a 430-foot field of view, click stops on the right eyepiece diopter adjustment and "Focus-



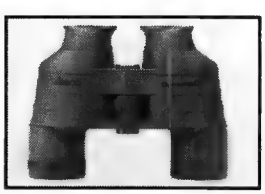
Lock." The latter is a locking device on the central focusing knob that allows the instrument to be used like a fixed-focus model. Other Fullfield models include a 7x35 and a 10x50. Burris Company, 331 E. 8th Street, Greeley, CO 80632; Phone: (303) 356-1670.

BUSHNELL recently unveiled the new Natureview 8x42 porro prism binocular, which carries the prestigious endorsement of the National Audubon Society. This binocular was specially designed for birdwatchers and naturalists, meaning that it's suited for all uses. Features include rubber armoring, extra long eye relief (19mm) for eyeglass wearers, close focusing to 10 feet for butterfly watching and a buyer-friendly price. Bushnell, 9200 Cody, Overland Park, KS 66214; Phone: (800) 423-3537



COPITAR'S innovative offering is their 7-15x25mm electronic zoom binocular—the only such binocular that we have seen. You can view an object at 7X, and then, with just the touch of a button, zoom to 15X for better definition. This compact and lightweight, 11.3 oz., porro prism unit features BaK 4 prisms and multicoated lenses. Copitar USA, 17 Renwick Ave. Huntington, NY 11743, Phone: (800) 967-8427.

JASON has been marketing optical instruments for a long time, but the company sprung to prominence several years ago when it introduced Perma Focus® (fixed-focus) binoculars, which never need focusing and are thus easier for many people to use. The idea is to let the user's eye muscles do the focusing. It works surpris-



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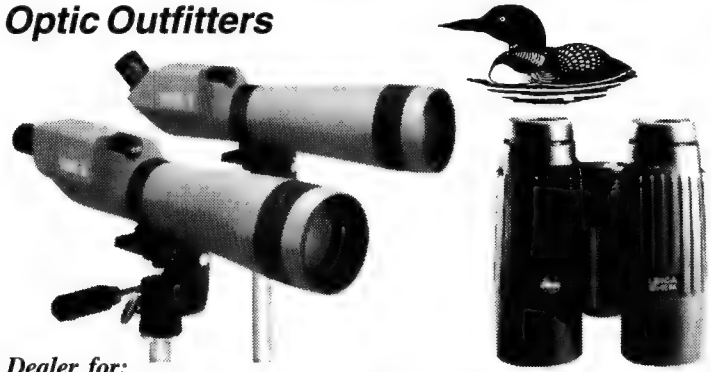

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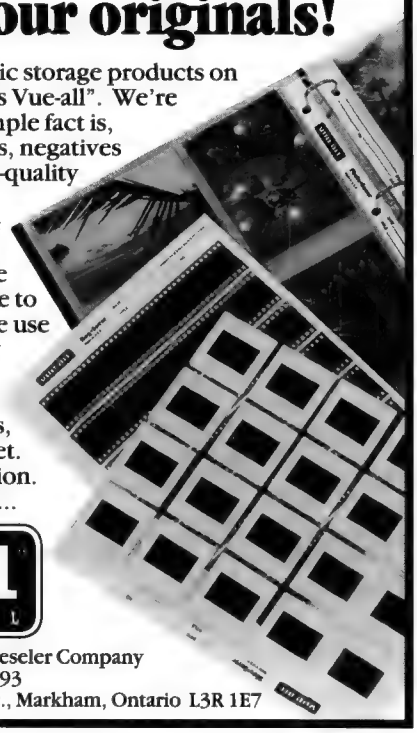

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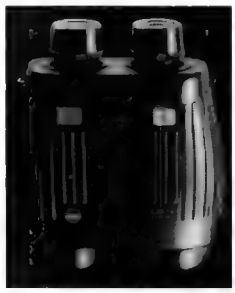
ingly well for those with normal or corrected-to-normal vision. The fixed-focus principle is so successful that it's been widely copied by other companies. The original Perma Focus model was the 7x35 2000. It's still a favorite with many people, although several other power/objective configurations are now available. Jason also made a hit with their GlassesOn™ binoculars, which gives a truly wide field of view to eyeglass and sunglass wearers. Jason, 9200 Cody, Box 14930, Overland Park, KS 66214; Phone: (800) 423-3537.

LEICA'S showstopper this year is the Geovid 7x42 BDA, which offers a combination of features that have never existed in a binocular before—an infrared distance meter and a build-in electronic compass. In distance metering, an invisible, eye-safe infrared beam is directed at the target, and the measuring mark, which is visible against any background, is shown via a clear LED display in the center of the field of view. In the 0.3 seconds taken to emit and receive the beam back, a microcomputer calculates the distance—anywhere between 25 and 1500 meters with an accuracy of plus or minus one meter. The electronic microprocessor-controlled compass functions without any moving parts to find the direction of the North Pole (from 0° to 360° with an accuracy of 0.5°). It uses solid-state sensors to determine both the direction of the magnetic field and the gravitational vector to compensate for any pronounced tilt in the binocular. The Geovid measures 8.5" high, 7" wide and 3.2" deep and weighs just 53 ounces. Leica Camera, Inc., 156 Ludlow Ave., Northvale, NJ 07647; Phone: (201) 767-7500.



LEUPOLD has expanded its Full-Size Roof Prism binocular line by introducing two new center-focus (CF) models: an 8x32 and 10x42. Being similar to Leupold's 8x30 and 10x40 individual-focus (IF) models, the new CF models have a typical roof prism straight-line optics system, which makes them more compact and comfortable to carry. They have multicoated lenses, black rubber armoring, fold down rubber eye cups and are impact and water resistant. Leupold & Stevens, P.O. Box 688, Beaverton, OR 97075; Phone: (503) 526-1477.

MINOLTA introduced four new binoculars—7x35, 7x50, 8x40 and 10x50 models—in their Standard XL series. Standard XL series binoculars feature BaK 4 optical glass prisms to minimize flare and correct color balance and multicoated eyepieces and objective lenses to increase clarity and brightness. Minolta Corporation, 101 Williams Drive, Ramsey, NJ 07446; Phone: (201) 825-4000.

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NIKON has taken its popular 8x23 Venturer II compact binocular and dressed it in a new suit. The result of this metamorphosis is the ergonomic 9 oz. Travelite III with its sleek new look and feel. "Inside, it's still the 8x23 Venturer II, but outside, it is now trim, attractive and comfortably shaped for hours of strain-free viewing," says Jim D'Elia, Nikon's Sports & Recreational Optics Manager. For those wanting a reasonably priced zoom binocular, Nikon has added the 7-15x35 Scoutmaster II to its Action Series line. It features BaK 4 high index prisms and a rubber armored chassis of durable die-cast aluminum. Nikon, 1300 Walt Whitman Road, Melville, NY 11747-3064; Phone: (516) 547-4200.

OPTOLYTH has no new binoculars for 1993, but this German company has improved its line of full-sized roof prism models by adding phase-correction coating to all the roof surfaces. These include 7x42, 7x50, 8x32, 8x56, 9x63, 10x42 and 12x63 models. Optolyth-USA, 18805 N.E. Melvista Lane, Hillsboro, OR 97123; Phone: (503) 628-0246

OLYMPUS continues its long and honored tradition of designing and manufacturing precise optical equipment by introducing two roof prism (8x22 and 10x24) and two porro prism (8x24 and 10x24) binoculars. All have high-index BaK 4 prisms, multicoated lenses and central focusing with built-in diopter adjustment to fine tune the focus to the user's eyesight. Weight is 7.8 and 10.4 ounces for 8X and 10X models, respectively. It's significant that Olympus is offering potential buyers a choice between roof prisms and porro prisms in otherwise nearly identical models, because many do have preferences. Olympus Corp., Consumer Product Group, Crossway Park, Woodbury NY, 11797-2187; Phone: (516) 364-3000.

PENTAX has reentered the waterproof binocular market with two new PIF (Pentax Individual Focus) porro prism models, a 7x50 and a 10x50. These are nitrogen filled and sealed with double "O" rings, making them waterproof even when submersed to a depth of 16.5 feet. Both are rubber armored, have BaK 4 prisms, Super-Multi-

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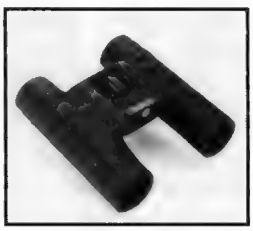
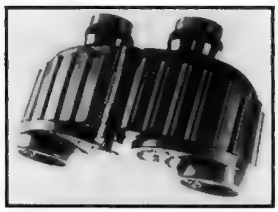
REDFIELD'S 7x35 and 10x50 roof prism binoculars are billed as "100% waterproof," and the four units we tested certainly were. The importance of waterproofing ranges from absolutely necessary to relatively unimportant depending on where and how the instrument is used, but having it is always comforting. Both models are available in either camouflage or black rubber armoring. Redfield, 5800 E. Jewell Ave., Denver, CO 80224; Phone: (303) 757-6411.

SIMMONS recently introduced an all-new, top-of-the-line SPL Collection that features seven binoculars ranging from compacts to full-size European-style models. The series includes 8x21, 10x25, 7x42, and 10x42s with roof prisms and 7x35, 7x50 and 10x50s with porro prisms. All have fully multicoated lenses, a velvety black rubber armor and fold-down rubber eyecups for eyeglass wearers. Despite their "top-of-the-line" position these binoculars



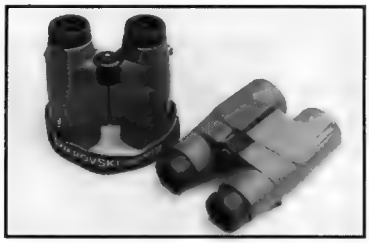
are very reasonably priced. Simmons Outdoor Corp., 2571 Executive Center Circle East, Suite #100, Tallahassee, FL 32301; Phone: (904) 878-5100.

STEINERS Military/Marine binoculars are used by the military forces of over 40 countries, and that says volumes about their ruggedness and dependability. They



are shock-tested to 11G and are impervious to weather, dust and water. Models in the Military/Marine series include: 6x30G, 8x30G, 7x35G, 7x50G, and 10x50G. As with most binoculars, size and weight increase in proportion to the diameter of the objective lenses. All models have 10-year limited warranties. Pioneer Research, Inc., 216 Haddon Ave., Westmont, NJ 08108; Phone: (800) 257-7742.

SWAROVSKI'S newest binoculars are their impressive 7x42 and 10x42 SLC models. These feature phase-corrected roof



prisms, SLC construction that incorporates a torsion-free housing of fiberglass reinforced polycarbonate and a nonslip cast polyurethane exterior, push-in eye cups for no loss of field of view with eyeglasses, central focusing with a separate knob for dioptric compensation, and Swarovski's Multilayer Swarotop® lens coating. Our test models handled beautifully, had excellent resolution and picture-window fields of view. Swarovski Optik North America, One Wholesale Way, Cranston, RI 02920; Phone: (800) 426-3089.

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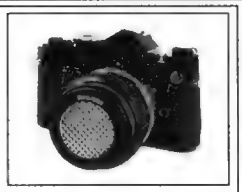

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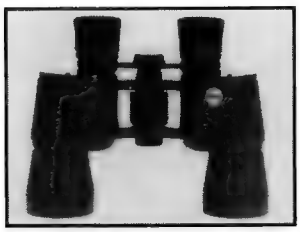
SWIFT INSTRUMENTS' credo is "Technical Excellence, and Enduring Quality." Since the company has been in business in this highly competitive field since 1926, it's obviously more than hoopla. Swift offers almost anything anyone could want in optics, but I found their porro prism Ultra Lite® 7x42 particularly interesting. It is rubber armored, weighs just 20 ounces, has fully multicoated lenses and BaK 4 prisms and close focuses to 16.5 feet. Swift Instruments, 952 Dorchester Avenue, Boston, MA 02125; Phone: (617) 436-2960.



TASCO markets a wide array of binoculars, with a recent offering being the porro prism Futura-LE™ 9-27x50mm zoom. Futura-LE binoculars, with their charcoal grey rubber armored bodies, are attractive and extremely comfortable to hold. For those who are not zoom fans, there are fixed-power Futura-LE models including a handy 8x21 compact. All are covered by Tasco's limited lifetime warranty. Tasco, P.O. Box 520080, Miami, FL 33152-0080; Phone: (305) 591-3670

VIVITAR has added five new models to its line of Series 1 binoculars. Two zoom models, a 7-16x25 and an 8-20x50, are designed to offer added versatility over a wide range of viewing applications. Also new are a compact 8x32, a general-purpose 7x42 and a powerful 10x42 model. All Series 1 binoculars have precise center-focusing systems and are multicoated for enhanced light transmission and reduced flare. They have a unique shape, featuring a "step-up" prism layout for comfortable holding and compactness. Vivitar Corp., 9350 DeSoto Avenue, P.O. Box 2193, Chatsworth, CA 91313-2193; Phone: (818) 700-2890.

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- Multicoated for enhanced light transmission and reduced flare
- "Step-up" prism layout offers comfortable handling and compact size.

CARL ZEISS, INC. is a universally respected optics manufacturer that never changes things without good reason. Therefore, when Zeiss announced a redesigned version of their 15x60 porro prism binocular, we expected genuine

continued on page 95

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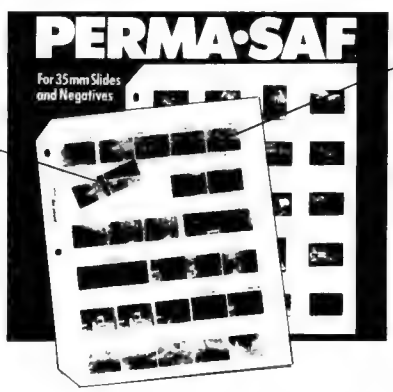

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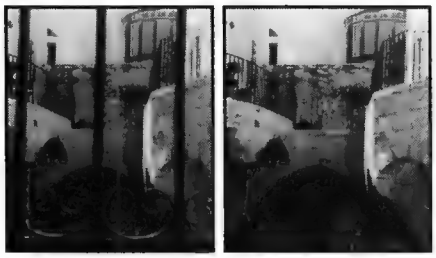
PHOTOGRAPH AMERICA NEWSLETTER is for everyone who loves travel and nature photography. Subscribers to this

bimonthly will receive up-to-date information on where to find the best desert landscapes, autumn color, spring wildflowers, and wildlife in America. Each issue contains a specific plan of attach on how to photograph one subject in one location. Details on when to travel, where to stay, phone numbers for lodging reservations, and which lenses, filters, and films are needed will all be provided. Educational information on subjects like night photography, winter photography, composition and exposure, as well as tips and reports on new films and camera equipment are included. To subscribe or receive a free sample of the newsletter, contact Robert Hitchman, Photograph America Newsletter, 1333 Monte Maria Ave., Novato, CA 94947; (800) GET-FOTO.

DHARMA PHOTO has announced a new process being introduced in retail outlets that brings digital enhancement technology within reach of point-and-shoot photographers. The new DharmaTek process makes it possible to scan in a photo-



graph electronically, convert it to a digital file and enhance and restore it any number of ways. Once scanned, the image can be cleaned up, corrected and restored without altering the original print. Color can be lightened, darkened, brightened or changed. Cracks, wrinkles, stains or unwanted objects can be successfully removed. Images can be preserved permanently on a CD-ROM disk, and as many as one hundred photos can be stored on one disk. Dharma Photo, 1003 Arbor Road, Menlo Park, CA 94025; (415) 324-9990.

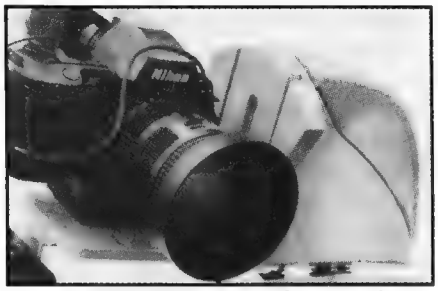
The new Captiva Instant Camera from **POLAROID** features innovative built-in picture storage and viewing through a window that allows the photographer to watch pictures as they develop in the camera. The Captiva is a sleek, contemporary

styled, fully-automatic instant camera with the first built-in picture storage and viewing chamber. The compact, ergonomically designed Captiva features a single-lens-reflex (SLR) viewfinder, auto focus, auto exposure and microprocessor-controlled camera functions. Polaroid Corporation, 549 Technology Square, Cambridge, MA 02139; (617) 577-2000.

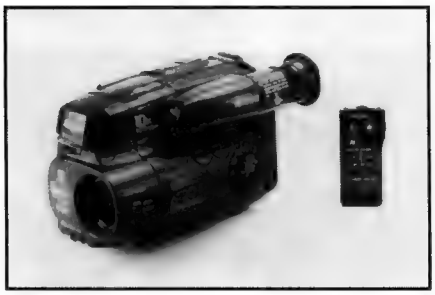
PHOTOTRACK SOFTWARE has announced the addition of Phototrack Mac, to its extensive software line. Macintosh compatible, it is a powerful relational database program for stock photography management. It generates slide title labels in eight different formats, automatically assigning slide numbers according to the user's own numbering system. In addition to storing information on the images in you files, Phototrack Mac provides a com-

plete stock photo management system that includes the generation of submittals, invoices, and detailed histories of each client's and slide's activity. Phototrack Software, 6392 South Yellowstone Way, Aurora, CO 80016; (303) 690-6664.

LIFE PLUS LIFE MANAGEMENT has introduced a line of night vision and photographic equipment from Russia. The Cyclop Scopes offer state-of-the-art Electro-Optics technology which comprises a high-performance image intensifier tube and superior optics. The system magnifies starlight or existing light by a thousand, and produces a razor sharp, high contrast, brilliant phosphor image on the darkest of nights. These scopes are perfect for night photography, sporting and wildlife shots, and any observation of nocturnal behavior of birds, animals and insects. Life Plus Life Management, Inc., 100 W. 106, #5W, New York, NY 10025; (212)749-4531.



TREETOP SYSTEMS, division of Corporate Marketing International, Ltd., introduces the world's first portable, electronically controlled, elevating camera tower. Both on location or in the studio, it adds an exciting new dimension to television coverage of sporting and political events, industrial videography and photography. With the flip of a switch, the camera rises from five feet to a bird's eye view of 29 feet, or anywhere in between. Now videographers and photographers can gain access to a new range of high camera angles. Treetop Systems, 191 Post Road West, Westport, CT 06880; (203)221-2700.



NIKON has introduced the VN-330, its newest full-featured 8mm compact video camcorder combining the latest in superior recording technology with lightweight compact ease. The VN-330 boasts an array of fully automatic features, including a 10x power-zoom lens, four pre-programmed auto exposure modes, auto fading, stereo sound recording and remote control operation. The built-in wide angle lens, equivalent to a 32mm wide-angle lens in 35mm photography, produces high quality images for even the most inexperienced user, and the 10x zoom lens allows the videographer to zoom close up to his subject. The VN-330 weighs 11lbs. 11oz., and is extremely portable. Nikon Inc., 1300 Walt Whitman Road, Melville, NY 11747-3064; (516) 547-4200.

DESMAR/DESISTI LIGHTING has added two new quartz halogen softlights to their product line. The WYETH 1000Watt and WYETH 1000W/2000Watt softlights are well-diffused light sources that produce soft shadows, and can be used in film, video and photography as a fill light or even a key light. The compact size and high light output of the softlights make them adaptable to both location and studio applications. Color frames can be placed in front or in back of the egg crate on the softlight and allow for closer creative control of the light beam. Desmar/DeSisti Lighting, 1109 Grand Avenue, North Bergen, NJ 07047-1628; (201) 319-1104.

DOMKE has introduced a new deluxe series of Shooter's Bags and Satchels. The most popular bags and satchels, the F-2 "Original" bag, F-6 "Little Bit Smaller Bag," F-802 "Reporter's Satchel" and F-

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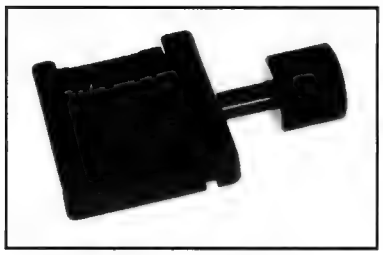

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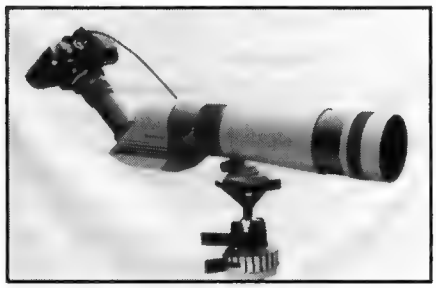
NEW PRODUCTS

803 "Camera Satchel" will be offered in the elegant canvas and leather "Emerald Edition," and for the the ultimate luxury the F-2 will be available in an all-leather edition. The Emerald Edition Bags are made of 100% cotton canvas in Hunter Green and trimmed in leather. Brass-finished hardware, cotton webbing, and a matching leather I. D. holder. The Saunders Group, 21 Jet View Drive, Rochester, NY 14624-4996; (716) 328-5078.

EWA MARINE has introduced a new underwater housing for the SONY TR-101. The Ewa Model E-176 housing snugly fits this new Handycam compact camcorder to completely seal out any penetration of water. For above-water activities, it protects the camera from sand, spray or snow. The housing is crafted from a high-tech manufacturing process that molds and bonds a thick flexible PVC material into the shape of the camera. The result is a three-dimensional housing that is lightweight, airtight and waterproof down to 30 feet. Custom access areas in the housing permit easy operation of the camera's control buttons and settings. An optical glass port is mounted in the front of the housing for distortion-free viewing through the camera lens. Pioneer Research, Inc., 216 Haddon Avenue, Westmont, NJ 08108; (800) 257-7742.

THE SAUNDERS GROUP has introduced the "HBG" Flash Holder for Hasselblad Grips as the latest edition to their Stroboframe product line. The HBG Flash Holder mounts on Hasselblad Flashgun Brackets models 1 and 2 and centers the flash high over the lens. This eliminates problems such as flat lighting, harsh side shadows and "red-eye," for more professional results. The HBG has a three-position, adjustable flash arm to control the angle of the flash, mounts securely in the hot shoe of the Hasselblad Grip, and is positionable for use with either a waist-level or prism finder. The Saunders Group, 21 Jet Drive, Rochester, NY 14624-4996; (716) 328-7800.

SWAROVSKI OPTIK has introduced a camera adapter for their AT-80 telescope. When combined with a 35mm reflex camera, the scope corresponds to a telephoto lens with a focal length of f/1=1100mm and a lens speed of f/14. Since the lens speed is fixed, exposure is controlled by the shutter speed. The AT 80 telescope has a large, 80mm objective lens diameter to ensure optimal performance in low-light conditions and is constructed of precision-cast aluminum for durability. It weighs only 7.8 ounces. Swarovski Optik North America Ltd., One Wholesale Way, Cranston, RI 02920; (401) 942-3380.



THE NEW TUNDRA SECURITY T24 bag is the newest addition to the TUNDRA line. It shields film from x-ray exposure, is long lasting and reusable, and has easy-access Velcro™ closures. Model T24 will accommodate most compact auto focus cameras with film or 12 unboxed rolls of film. It weighs only 8.5 ounces and is perfect for those who travel abroad. Satter Inc., 4100 Dahlia Street, Denver, CO 80207.

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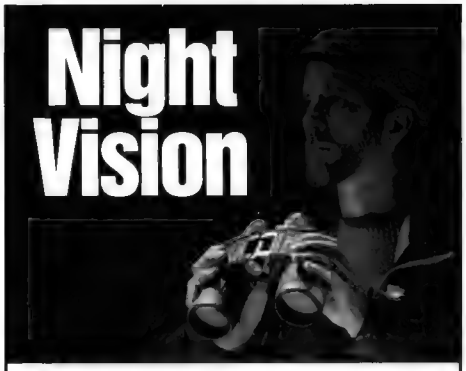

Landfall at night. The distant shore lights cast a "grey shadow" of diffused light over dark jetties, buoys and anchored boats; making them nearly invisible. The 7x50 NAVY-ONE is a new marine binocular, made to authentic U.S. Navy specs. It offers phenomenal brightness at night: Its SPARC optics feed reflected electromagnetic energy back into the light beam that reaches your eye, making objects visible out of apparent total darkness.

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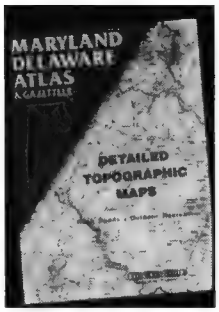
family outings to wilderness treks. It is published by **DELORME MAPPING** of Freeport, Maine. Similar atlases are available for Pennsylvania, Virginia and 22 other states. DeLorme Mapping, Main Street, P. O. Box 298, Freeport, ME 04032; (800) 227-1656, ext. 7303.



SLIDESCRIBE PRODUCTS has announced the addition of a new feature for LABELmate—HOT KEYS! Hot Keys is a time saving, easy to use fature that will allow you to quickly and easily caption your slides. The hot keys feature allows you to define up to 10 key macros, and you can enter your company name, copyright remark and date with a single keystroke. SlideScribe is for IBM or compatible computers and MACs. Image Innovations, Inc., 7685 Washington Ave. South, Minneapolis, MN 55439; (612) 942-7909.

MINOLTA has introduced the AF 85mm f/1.4 lens, a high-speed medium telephoto lens ideal for ambient light and portrait shooting situations. It combines a specially designed aperture with a floating optical design providing unmatched sharpness and enhanced performance. The lens features a new-styled body, a large, convenient rubber-coated manuel focusing ring, and a nine-blade dual-radius aperture. Minolta Corp., 101 Williams Drive, Ramsey, NJ 07446-1293; (201) 825-4000.

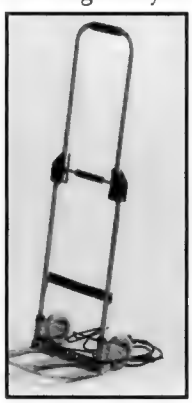
PATAGONIA has introduced adult and kids' products for Fall 1993 made from a breakthrough recycled fleece. Known as PCR SYNCHILLA, this revolutionary fabric contains a substantial 80% post consumer recycled (PCR) polyester fiber and 20% virgin polyester. The recycled fiber comes from plastic soda-pop bottles, and will be used as a replacement, rather than an addition, to 100% virgin polyester. Patagonia, 1609 West Babcock St., P. O. Box 8900, Bozeman, MT 59715; (406) 587-1414.

CRAZY CREEK has three new chair models out this fall, the Long Back Chair™, the Mini ThermaLounger™ and the Canoe Chair™. The Long Back Chair™ features four inches of additional back support for greater comfort and relaxation, the Mini ThermaLounger™ accommodates all 20 inch wide Therm-A-Rest) sleeping pads in a simple, lightweight sleeve design, and the Canoe Chair™ is designed with extra straps for secure attachment to most canoe seats. All products are available from outdoor specialty sporting goods stores or call Crazy Creek at (800) 331-0304.

THE SANI-FEM REGULAR FRESHETTE™ is a brilliantly-simple, anatomically-designed funnel that allows women the freedom of having a portable toilet in the palm of their hand. The Freshette™ is perfect for camping, dirty public restrooms, or other situations where going to the bathroom is difficult. Sani-fem is environmentally sound, lightweight, and small enough to fit in your purse, pocket or glove compartment. Disposable units and complete systems are also available. Sani-fem, P. O. Box 4117, Downey, CA 90241; (310)928-3435.

POLAROID is expanding its popular conventional photography product line with three new 35mm camera models, two versions of a new single-use camera called the SideKick and a new compact 35mm camera called Polaroid 35mm High Definition. The SideKick is available with and without flash, and each comes ready to use, preloaded with a 24-exposure roll. The new 35mm High Definition camera features a 32mm, 4-element glass lens, auto wind, and auto focus. Polaroid Corporation, 575 Technology Square-9P, Cambridge, MA 02139; (617) 577-5718.

APV, INC. has introduced the Flip-Flat Cart™, a travel cart perfect for lugging around heavy camera equipment and accessories. Constructed with aluminum die-cast parts and steel structures, the whole cart weighs only 6 lbs yet can carry up to 100 lbs. When folded, it is only 1 7/8" in thickness and comes with a bag so that it can be stored in your luggage. Satisfaction guaranteed. For a complete catalog of products, write APV, Inc., APV Building, 1689 Production Cir., RIverside, CA 92509; (909) 788-8084.



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VIDEO ANALYZED AUTOMATED PRINTS FROM SLIDES OR TRANSPARENCIES

QTY from same slide	3x5"	5x7"	8x10"	11x14"	16x20"	20x30"
1	.45	$1.75	$4.00	$8.50	$13.50	$15.00
10+	.40	1.50	3.50	7.50	9.95	13.95
25+	.35	1.25	3.25	7.00	8.95	12.95
50+	.30	1.00	3.00	6.75	8.50	12.50

35 mm Color Slide Duplicates Mounted in plastic Mounts

1-5 Dupes each	$.75
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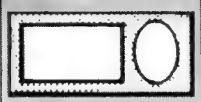
Unique package for you to sell (5 x 7 plus 3½ x 5) or (8x10 plus 5x7). Mounts are included. On 5x7, specify vertical or horizontal folder.



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From any size NEGATIVE!

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Video analyzed prints from same negative

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10	29	35	1.19	2.00	4.98	7.98	9.50	9.75
25	25	29	1.00	1.75	4.50	7.25	9.00	9.50
100	.19	25	.85	1.00	3.75	6.50	7.50	7.00
250	.17	.19	.75	.95	3.50	6.00	7.00	6.50
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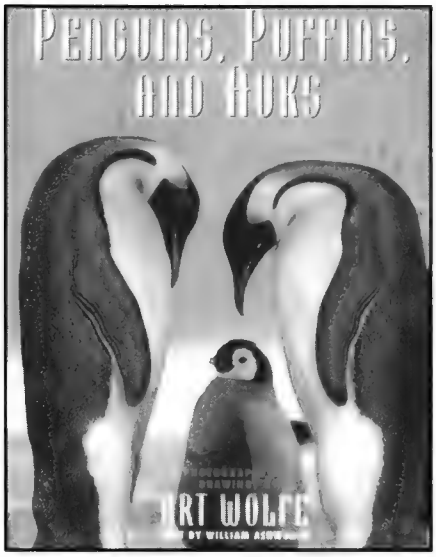
BOOK REVIEWS | Kate Musick



PENGUINS, PUFFINS AND AUKS: THEIR LIVES AND BEHAVIOR
Text by William Ashworth, photographs by Art Wolfe
Crown Publishers Inc., $45.00
While penguins, puffins and auks are unrelated, their upright stature, waddling and shuffling gait make them the "clowns in tuxedos." These endearing birds are captured in their natural surroundings by Wolfe, and their daily behavior, courtship and breeding cycles are explained to us in a clearly-written, informative text.

THE RAINFORESTS: A CELEBRATION
Compiled by The Living Earth Foundation, edited by Lisa Silcock
Chronicle Books, 224 pages, $22.95
This collection of rarely seen flora and fauna by such photographers as Sue Cunningham, Michael and Patricia Fogden, and Gerry Ellis introduce readers to the many plants and animals that are endangered by the loss of rain forests around the globe. The accompanying text by an impressive range of scientific experts brings to light the growing need to protect the ever shrinking forests, and also educates about the animals and plants photographed.

VIEW CAMERA TECHNIQUE: 6TH E.
by Leslie Stroebel
Focal Press, 320 pages
This revised instructional book presents clearly and precisely the features, operations, and applications of view cameras. It details camera movements, image formation, exposure control, and information concerning lenses and accessories. This edition includes clear explanations of basic imaging concepts, undated tables of 146 specific lens models, and coverage for the newest technology, including electronic view cameras.

BIRDS OF PREY
Noel and Helen Snyder
Voyageur Press, 224 pages, $39.95
This book serves as an introduction to the biology and conservation of thirty-four species of diurnal raptors found in North America, including hawks, kites, falcons, and eagles. Written for the layperson, the book contains a variety of photographs that provide glimpses of the everyday behavior of these birds. *Birds of Prey* not only offers an understanding of the birds of prey, but also conveys the threats facing these birds and what is being done to protect them.

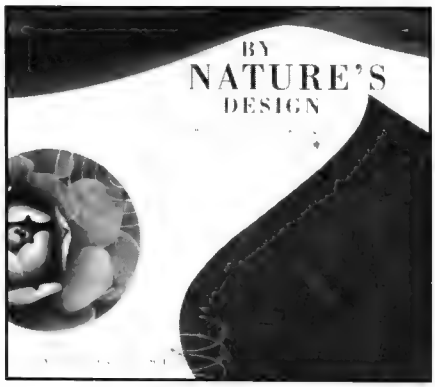
LOW-LIGHT AND NIGHT PHOTOGRAPHY
by Roger Hicks
Sterling Publishing Co., 192 pages, $17.95
This "how-to" guide will enable you to take great photos with confidence in normally intimidating light situations, such as twilight, dusk, midnight darkness, and dawn. This book provides answers to technical problems with film, lenses, shutter speeds, meter readings, flashguns and flood lights. Included are full-color and black-and-white photographs that serve as illustrations for excellent low-light photo situations.

FOCUS ON TRAVEL
written by Allen Rokach and Anne Millman, photographs by Rokach
Abbeville Press, 228 pages, $45.00
For anyone planning to travel, this book serves as a wonderful instructional on how to capture those picture-postcard photographs of your journeys. All types of travel situations and photo opportunities are covered, and tips are given on setting those "once in a lifetime" moments to film. Topics include expressing feelings, essential gear, landscapes, portraits, and lighting.

THE ART OF NATURE
photographs by Bruce Heinemann, essays by Tim McNulty
Prior Publishing, 120 pages
Heinemann has collaborated with McNulty to create a visual and written ode to nature's splendor. The photographs in this book bring to light the tranquil and mesmerizing beauty found in the outdoors, and the accompanying text enables the reader to place himself in the environs of the photographs; truly a spectacular accomplishment.

A BEVY OF BEASTS: THE ENCHANTING ANIMALS OF BORNEO, BELIZE & BEYOND
by Edward Mendell
Atrium, 144 pages, $50.00
This magnificent volume is filled with breathtaking images of more than fifty extraordinary creatures—giant anteaters from Brazil to Right whales cavorting off the coast of Patagonia. The clear text describes each animal and the characteristics that make it unique. Through the medium of photography, Mendell hopes to create a better understanding of our world and the living creatures that inhabit its less well-known areas. All profits from the sale of this book are donated to the World Wildlife Fund.

RIVER OF BEARS
Text by Tom Walker, photography by Larry Aumiller
Voyageur Press, 155 pages, $35.00
Alaska's McNeil River State Game Sanctuary is known for its congregation of grizzly bears and for the great photo opportunities that abound when these bears hit the peak run of chum salmon each year. This book details the unique gathering, social structure, basic biology, and extraordinary human-bear relationship that exists in this world-famous sanctuary.



BY NATURE'S DESIGN
Text by Pat Murphy, photographs by William Neill
Chronicle Books, 120 pages, $18.95
The order, economy, and elegance of nature's forms are exquisitely unveiled in this inspired collaboration between exceptional nature photographer Neill and San Francisco's famous hands-on science museum, The Exploratorium. A captivating and informative look at the secret blueprints of the natural world.

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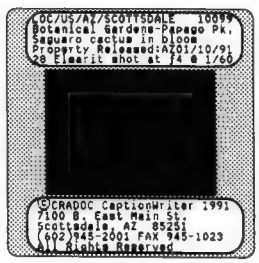

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– Tom Carroll, President
Tom Carroll Photography, Inc.

2. "The CaptionWriter has made my stock photography a joy! I trained my assistants in 10 mintes, and they now crank out labels so easily. Somebody there sure knew what photographers needed."
– Bill Bachmann, Photographer

3. "...your handy little program has made an enormous impact on my stock sales. It has enabled me to caption my backlog and keep up with current slides. It has paid for itself hundreds of times over."
– Richard Nowitz, Photographer

4. "This program has changed my life. The first month I had it, we labeled 8,000 slides and got them to our stock agency."
– Greg Heisler, Photographer

5. "I can't begin to tell you how much I appreciate your returned phone calls supporting your product. It is simple, wonderful and a photographer's dream."
– George Farinas, Photographer

6. "We have been going great guns and for the first time in our photographic lives having FUN labeling slides."
– Betsy Braden, Photographer

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YELLOWSTONE

Text by Erwin Bauer, photographs by Erwin and Peggy Bauer
Voyageur Press, 127 pages, $29.95

Yellowstone gives an indepth look at the many facets that the world's first national park. The Bauer's photographs take the reader off the beaten path and reveal the wild beauty that few truly explore. The book is a treat for all nature and outdoor enthusiasts, and is truly a tribute to one of our country's most precious assets.

NATURE'S PLACES

Text by Bert Ebbers, photographs by Rod Planck
Hawk-Owl Publishing, 96 pages, $24.95

This books shows us that all is not lost by opening your eyes to the special places and moments that still surround us—even in our own backyards. The photographs of things found in everyday life are accompanied by text that details its importance to the survival of all things wild.

THE TRAVELER: AN AMERICAN ODYSSEY IN THE HIMALAYAS

Text by Eric Hansen, photographs by Hugh Swift
Sierra Club Books, 112 pages, $25.00

Hansen pays tribute to the late Swift and his foot exploration of 15,000 miles in the Himalayas. Drawing from his own experiences and Swift's journals and photographs, Hansen brings to life the magical time when people traveled simply and lightly, a time before huge high-tech expeditions and massive tourism to the region changed the face of the landscape and the people forever.

OKAVANGO: AFRICA'S LAST EDEN

by Frans Lanting
Chronicle Books, $45.00

This book is the first major celebration of northwestern Botswana's breathtaking Okavango Delta. Frans Lanting explores (in words and more than 130 stunning four-color photographs) the magic of this vast freshwater oasis brimming with birds, animals and endangered species such as the wattled crane, the African wild dog, and the last great unharrassed herds of elephants.

THE LAKE SUPERIOR IMAGES

by Craig Blacklock
Adventure Publications, Inc., 192 pages, $65.00

Blacklock's beautiful large-format images of Minnesota and Lake Superior's ten distinct regions are the feature of this book. Remote and wild, the photos offer everything from glimpses of geological forces that forged the rock to places where caribou swim and graze. Through his photography and words, Blacklock transports us to these places on an intimate journey of discovery, revealing a lake of remarkable diversity, beauty and mystery.

THE ART OF OUTDOOR PHOTOGRAPHY

by Boyd Norton
Voyageur Press, 152 pages, $35.00

Norton provides a comprehensive book on the style and technique involved in outdoor shooting, with a blend of information and inspiration. Tips on lenses, shutter speed, depth of field, and lighting are presented for professionals and experienced amateurs alike, and Norton's anecdotes and invaluable pointers will engage all levels of photographers.

POLAR BEAR

Text by Downs Matthews, photographs by Dan Guravich
Chronicle Books, 110 pages, $16.95

Full of wonderful facts, anecdotes, and photographs, this book serves as an amusing and entertaining look at the largest predators on land. The polar bear is a courageous animal who can be ferocious for the occasion, but who also avoids confrontation. These bears are fairly social and enjoy play, as documented in the many funny photos found throughout the book.

LIGHT AND COLOR IN THE OUTDOORS

by Marcel Minnaert
Springer-Verlag, 416 pages

In this classic book, the late Minnaert accompanies the reader on a tour of nature's light and color and reveals the phenomena that may be observed outdoors. From the intriguing shape of tree on a sunny day to rainbows, mirages, and haloes, to the colors of liquid, ice and the sky, Minnaert describes all in clear language.

THE FOCAL ENCYCLOPEDIA OF PHOTOGRAPHY

Edited by Leslie Stroebel and Richard Zakia
Focal Press, 915 pages, $125.00

Concise, authoritative, and completely revised, this third edition is an indispensable, fully-illustrated reference tool for the amateur and professional photographer and enthusiasts working in related imaging fields. With over 150 years of photographic advances condensed into a single comprehensive volume, this new encyclopedia covers traditional and time-honored materials and processes together with electronic imaging and other developments of the 90s.

HOW TO MAKE MONEY WITH YOUR CAMERA

by D. C. Myers
Mail Order Association, Inc., 8 pages

This booklet covers stock agencies, how to select your market, how to prepare your photographs, laws, model releases, and rights, and a directory of where to sell your pictures. The booklet is aimed toward the amateur photographer who is interested in selling his work, and is an excellent introduction into the many markets available for photographic sales.

OUTDOOR FIRST-AID

Edited by Robert Koester
dbS Productions, 104 pages, $13.95 for waterproof, spiral edition

This notebook delivers extensively illustrated and concise easy-to-follow treatment steps tailored for everyone venturing into the outdoors. The book covers well over 100 injuries and illnesses and provides clear treatment, from removing squirming ticks, managing highway accidents, to identifying poisonous snakes.

ENDANGERED PEOPLES

By Art Davidson, photographs by Art Wolfe and John Isaac
Sierra Club Books, 208 pages, $30.00

Take a bittersweet journey through the family of man with this educational and beautiful book. The striking images and poignant voices of the endangered peoples will move and haunt readers as they absorb how, one by one, the earth's richly varied cultures are vanishing. Davidson has traveled tens of thousands of miles interviewing indigenous people and in this book presents the compelling stories to these vanishing people and their traditions.

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(Pictured is the *Orion AW* Beltpack, the Beltpack with Backpack attached, and Beltpack with AW Cover in place)

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TRIPS, TOURS & WORKSHOPS

HEDGEHOG INTERNATIONAL PHOTO TOURS offers an escorted adventure to the "Hidden Places of the English Cotswolds," hosted by internationally-known photographer Jonathan Clark and historian Dr. Leslie Friedman. Highlights on the nine-day tour include picturesque villages and countryside, prehistoric sites (including Stonehenge), and a behind-the-scenes visits to photo museums and BBC soundstages. First-class accommodations and two days in London are included. Call for the September 1993 and Spring 1994 tours. Other Hedgehog offerings planned for 1994 include "Discovering Eastern Europe," "India Photo Adventure," "and a "California Coastline" workshop. Hedgehog International Photo Tours, Jonathan Clark, Director, 550 Mountain View Avenue, Mountain View, CA 94041; (415) 969-4110.

Join award-winning nature photographer Brenda Tharp and **ON LOCATION SEMINARS** in the heart of Utah's canyon country during peak autumn foliage, (Oct. 23-29). With visits to Zion and Bryce Nat. Parks, Kodachrome Basin, and Coral Pink Sand Dunes, the photo workshop will focus on capturing the brilliant colors of autumn against a dramatic landscape of colorful and majestic rock. Participants will explore and photograph magnificent areas of southern Utah, capturing brilliant leaves red sandstone cliffs, golden light amongst uniquely eroded hoodoos, and wind-sculpted dunes of coral pink sand. Co-led by Jed Manwaring, there will be maximum personalized instruction in the field. Brenda Tharp, On Location Seminars, P. O. Box 1653, Ross, CA 94957; (415) 927-4579.

A photo workshop leading photographers into one of the most spectacular scenic areas in America in autumn is offered by professional photographer **JOHN JEFFERSON**, on September 18-21. The workshop will headquarter at Moncrief Mountain Ranch near Lake City, and jump off at Lake San Cristobal, Henson Creek and other pristine places in this remote region. Beginners, amateurs and even pros are welcome to join this trek to photograph the fall foliage of the San Juan Mountains of Colorado. Three nights' lodging, all meals and photo instruction are all included. John Jefferson Workshops, 10433 Firethorn, Austin, TX 78750; (512) 219-1199.

Joe Englander and **WORKSHOPS IN THE WEST** is planning several trips to photograph fall color in the West. Joe will lead trips to the majestic Tetons (September 10-12, 12-18) and the Rockies (September 20-26) where aspens and cottonwoods will be turning gold against blue and purple mountains. In October he will lead weekend workshops to Sequoia and Yosemite and weeklong workshops in the southwest to Canyon de Chelly-Monument Valley-Slot Canyons (October 24-29) and Zion Canyon (October 31-November 6). The Slot Canyons trip will include Indian guides and four-wheel drives to places normally not visited by tourists. Workshops in the West, P. O. Box 1261, Manchaca, TX 78652; (512) 295-3348

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— 1994 —	
Arches in Winter, Utah	Jan. 8-14
Yellowstone in Winter	Jan. 15-21
Ding Darling NWR, Florida	Feb. 19-25, Feb. 26-Mar. 4
Everglades Extension, Florida	Mar. 4-8
Arizona Desert	Apr. 9-15
Bryce Canyon & Zion, Utah	Apr. 16-22
Monument Valley & Grand Canyon, AZ	Apr. 23-29
Arches in Springtime, Utah	May 14-20
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Ricoh KR10M	269 69	374 69	389 69
Vivitar V2000	249 69	299 69	369 69
Yashica FX3 Super	219 69	299 69	319 69
Yashica FX 108	269 69	374 69	399 69
Zenit 12XP	149 95	249 95	269 95

NIKON

	Body	w/1.7	w/1.4
N90 (F90)	739 69	799 69	939 69
N8008S (801s)	489 69	554 69	689 69
N6006 (601)	349 69	409 69	548 69
N5005	259 95	304 95	449 50
N4004S	229 69	279 69	394 69
N6000	289 69	349 69	489 69
FM-2	349 69	409 69	549 69
F-3	839 69	899 69	1039 69
F4	1369 69	1429 69	1579 69
F-4S	1449 69	1499 69	1674 69
F-4E	1649 69	1699 69	1849 69
Polaroid Back			529 69

AAA Special Kit
N5005 Body
35-70 AF Zoom Lens
Pro Bounce Flash
Lens Cleaning Kit **399.69**
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SPECIAL LENSES FOR NIKON AF CAMERAS

New 1 6x Teleconverter 99 69
New 2x Auto Focus Teleconverter 149 95
24 2 8 179 69 28 2 8 129 69
50MM 2 8 Macro 169 69
35-70 99 69
28-200 234 95
35-135 179 69 75-300 199 95
70-210 F4 5 119 95
Lite Touch 128.95 ZT600 199 69
Smile Taker 59 95
ZT800 299 69 8009D 328 69
ZT500 169 69 ZT400 139 69
ZT470 154 69 400 Date 169 95
Sport Touch 114 69 RF10 99 95

NIKON LENSES

20/2 8 389 69 28/F2 389 69
24/2 8 249 95 35 F1 4 429 69
28/2 8 159 69 85/1 4 564 69
35 F2 239 69 85/1 8 254 69
50/1 8 69 69 55/2 8 CALL
105/2 8M 464 69 50/1 4 184 69
120 MED 919 69 60 Macro 279 69
200/4 269 69 85/2 269 69
300 F4 688 69 105/2 5 238 69
300 2 8 2779 69 180/2 8 529 69
135 F2 744 69 300/2 8 2829 69
500 F8 549 69 28-85 319 69
24-50 309 69 28/70 249 69
35-70 2 8 499 69 35-70 2 80 569 69
35-70/3 3 124 69 28-70 D 294 95
35-135/F3 5 324 95
70/210 199 69
35-200 599 69 35-105/3 5 319 69
75-300 F4 5 398 69
80-200/F4 619 69 100-300/5 6 389 69
80-200 2 8 699 69
TC201 189 69 TC16A 179 69

Adp your screw mt lens to your Nikon **29.69**

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28/2 8 49 69 135/2 8 49 69
28-80/3 5 Macro 99 69
70-210 4 5 69 95
70-220 F4 5 Macro 129 95
100-300 F 5 6 179 95

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SB-11 269 69 SB-22 99 69
SB-16 149 69 SB-25 279 69
Phonix 92Ni 149 69
MF-21 154 69 MF-24 4250 00
MF-23 399 69 MF-22 109 69
MF-25 89 69 MF-26 189 69
MC 20 89 69 MC-12 48 69

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1400 38 95 1500 56 69
1550 63 95 1750 103 69
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Nikonos 35 2 5
Nikonos SB103 Flash **829.69**

Nikonos V w/35 2 5 529 69
20/2 8 539 69 80/4 249 69
15/2 8 1129 69 28/3 5 259 69
SB103 329 69 SB102 699 69
Close Up Lens For Nikons 49 95
RS CALL SB104 CALL
50/2 8 CALL 28/2 8 CALL
20-35 CALL

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MM-X10 229 95
New YS 300 949 69
Macro Lens 1 2 92 69
20mm 264 69 16mm 229 69
YS-50 199 69 YS-20 181 99

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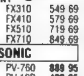

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549.69

SONY
F301 519 69 FX310 549 69
F501 679 69 FX410 579 69
TR81 799 69 FX510 719 69
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STARTER KIT 174 69
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MINOLTA MAXXUM

Book Select And Use Maxx 16 95

	Body	1 7	1 4
New 9xi	649 69	709 69	799 69
7xi	439 69	509 95	609 95
5xi	309 95	364 95	464 95
3xi	197 69	259 70	349 70
2xi	169 70	229 70	329 70
New SPxi	CALL	279 69	369 69
5000i	169 69	224 69	289 69
7000i	244 95	309 95	374 95
8000i	298 69	354 69	439 69

Polaroid Back 549 69
Remote Cord 28 95
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Maxxum to Screw Mt 19 95
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Ryko 490 149 69 Alfon 602 129 69
Cambron SV600 149 69
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Kalimar AF7000Z 149 69
Zykkor AFZ7000 149 69
Vivitar 636 78 95
3500xi 114 95 5400 219 95
2800 79 50 1200 229 70
3200i 93 69 D3161 59 70
2000i 49 95 5200i 174 95
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External Battery Pak (EP-1) 79 95
Expansion Card 17 95
Expansion Card xi 24 95
Data Back 49 95

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70-210 F4 Power Zoom 129 95
28-70/3 5 Power Zoom 129 95

16/2 8 379 69 20/2 8 299 95
24/2 8 109 69 28/2 8 69 95
28/F2 299 69 35 1 4 529 95
85/1 4 428 95 35/F2 198 95
50/Macro 169 69 50 1 4 124 95
100/2 8 Macro 299 69 100 F2 299 95
135/2 8 69 95 200/2 8 649 69
400/5 6 199 69 500 F8 199 69
300/2 8 1795 00 500/5 6 399 95
21-35 F3 5 Macro 269 69
24-50 169 95 35-80 89 95
28-135/4 239 95 35-70/4 89 69
28-70 2 8 139 69
35-105 F3 5 169 95
35-200 499 69
35-135 F3.5 148 95 28-80 149 95
28-85 F3 5 229 69 28-105 274 95
28-200 149 69
70-210 F4 99 69
70-210 3 5 169 69
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80-200 F4 5 129 95
100-200 99 69 80-200/2 8 869 69
100/300 4 5 229 70
1 4X 43 95 2X 49 95
New 3X Teleconverter 179 95
49 Cir Pol 39 95 55mm 49 95

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X370 Body
28-70 Lens
220X Flash **234.70**

	Body	1 7	w/28-70
X700	174 95	224 70	279 70
X-9	CALL	CALL	CALL
NEW! X370	139 70	189 70	199 70

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Weathermatic Dual Kit 179 69
Weathermatic A 58 69
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Freedom Vista Date 159 95
Freedom Zoom 65 144 70
Freedom Dual C 96 69
Freedom 70C 144 70
Freedom Zoom 90 EX 209 95
Freedom Zoom Data 90 149 70
Freedom 90C 179 95
Freedom 105i 219 95
Freedom Action Zoom 139 95
NEW! Escort 104 95

MINOLTA LENSES

20/2 8 319 70 24/2 8 198 70
24/2.8 VFC 349 95 28/2 8 94 70
28/2 229 70 85/2 189 70
35/1 8 199 70 50/3 5 Mac 209 70
50/1 7 54 70 100 F4 299 70
100/2 5 179 70 135/3 5 39 70
135/2 8 99 70 200/4 79 70
500/8 299 70

SPECIAL FOR MINOLTA OWNERS
500mm F8 129 69

24/50/4 299 70 35-70/3 5 129 70
24-35 219.70 28-70 109 70
28/85 3 5 199 70
35/105 3 5 274 70
35/135 3 5 309 70
70-300 169 70 70-210 99 70
100-500 F8 1299 69

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360PX 138 70 132PX 74 70
280PX 79 70 118X 38 70
080PX Ringlite 209 69
Kalimar SD256 129 95

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Winder G 69 70
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Auto Bellows III CALL

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7x21 44 95 10x25 74 95
7x35 54 95 7x42W 143 69
10x50 68 95 7x50W 133 69
7-15x35 79 95 10x42W 159 69
7-21x50 119 95 8x22 58 95
9x24 68 95 8x40 58 95
8x32 149 95 8x23 54 69

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636	84 95	328	67 95	706	73 95
644	179 50	362	67 95	705	54 00
646	209 90	365	104 95	704	49 95
624	199 95	604	53 95	701	29 95
623	154 95	603	42 95	636	78 95
622	129 95	8036	104 95	634	68 95
620	79 95	8006	94 95	777	164 95
615	162 95	8005	79 69	787	154 50
614	159 95	8003	79 95	757	107 95
613	139 95	8002	64 95	527	54 95
612	119 95	8001	46 50	151	69 95
610	99 95	436	86 95	161	74 50
608	82 95	429	104 95	164	64 95
607	64 50	428	89 95	167	94 50
606	63 95	426	74 95		

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MDC 795 00 35 GSE 259 69
35 ML 228 95 35 GTE 234 95
LX Black 699 95 EC 209 95
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Elec Flash F/Sub Min 89 95
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	ASA	w/op	w/p
AGFA Pan-36	25/100/400	3 95	12 95
Mini Color 15	100	3 95	12 45
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	Body	50 1 7	w/35-70
New PZ-1	444 69	509.69	544 44
PZ-10	179 69	243.69	279 69
PZ-20	279 95	339 95	399 95

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IQ 90WR 174 95 90 WRQD 194 95
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24/2 374 95 28/2 8 104 69
50/1 7 64 95 50/1 4 114 95
100/2 8 349 69 135/2 8 199 95
24/50 264 95 35/70 99 95
28/80 124 95 35-135 249 95
70/210 164 95 35/105 149 95
28-105 264 95 100-300 264 95

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$119.95

Special Lenses For SF-1, SF1N, SF10

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28/2 8 89 69 135/2 8 99 69
50/2 8 Macro 219 69
100/2 8 Macro 319 69
28-70 2 8 Macro 129 69
24-50 179 50 35-135 159 95
28-80 69 69 70-210 99 69
35-105 179 69
35-70 89 95 400/5 6 199 69
35-210 319 69 500 F8 179 69
28-200 299 69 75-300 179 95
New 100-300 279 95
1 7X Adapter 88 95
AF240 FT 89 95 AF400 FTZ 189 69
Cambron SV600P 179 69
Data Back 79 95

	Body	F2	1 7
K1000	114 95	154 95	164 95
P3	129 95	179 95	189 95
New P30T	133 95	174 95	198 95
LX	639 95	674 95	684 95

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50/1 7 49 69 20/2 8 369 95
50/1 2 239 50 28F2 219 69
135/2 8 69 69 50/1 4 119 95
85/1 4 498 95 100/2 8 Mac 349 69
300/2 8 1999 00 135/3 5 49 69
24-50/4 124 69 400/5 6 499 69
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2X Converter 59 69

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28-80 F3 5 88 88 28-135/3 5 149 69
35-70 69 69 35-200 119 69
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2X Tele Converter 39 69

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R6 w/28-70 1999 69
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Leica RE 949 69 R-6 Body 1249 69
AF-C1 199 95 AFC-1 Date 269 69
C2 Zoom 249 95 C2 QD 259 95
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21/4 1749 69 24/2 8 1599 69
28/2 8 1249 69 35/2 8 598 69
35/F2 1299 69 50/2 429 95
60/2 8 1399 69 80/1 4 2149 99
100/F4 1029 69 180/3 4 1849 69
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M-6 Body 1729 69
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50/1 4 1324 69 28/2 8 1174 69
50 F2 529 69 35 F2 829 69
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24/2 8 99 37 35/2 8 58 69

Special for Konica Owners
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40/1 8 39 37 50/1 7 49 37
100/2 8 78 69 85 1 8 109 69
135 2 5 68 69 2X Conv 74 37
135/3 5 38 95 45-100/3 5 268 69
28-135 249 95 35 70 F4 69 95
80 200 F4 79 37 35/70 3 5 79 37

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200/2 8 199 69 500/8 99 69
28-80 F3 5 79 37
28-135 F4 Macro 169 69
35-105 F3 5 99 37
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KL 135-36	200	6 89	10 49
EC 135-36	100	4 09	7 69
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RD 135-36	100	3 99	6 19
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24/2 8 49 69 28/2 8 44 69
17 28 108 95
28-70/3 5 74 69
28-105/3 5 99 69
28-200/3 5 114 69
28-210 124 95
28-135/3 5 104 95
28-85/3 5 89 69
70-300 4 2 129 69
70-210 4 5 74 69
120-600 499 95
500 F8 98 69
28/70 Auto Focus 124 95
75-200 Auto Focus 89 69
105 2 5 Macro 234 95
24-70 S I 139 69
28-105/2 8 S 1 168 69
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100-500/5 6 369 69
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500 F8 349 69 1000/11 999 69
35-300 249 95 28-105 219 95
60-300 F4 289 69
28-70 169 95 70-210 169 95
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55/2 8 399 69 90/2 5 499 69

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18-28 99 69 500 FE 99 95
28-200 F3 9 Macro 129 95
28-105 F3 5 169 69
60-300 3 9 119 95
60-300 F4 Compact 199 69
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15 2 8 319 69 14 3 5 389 69
24 2 8 59 69 28/1 8 149 69
28 2 8 59 69 400 5 6 189 69
600 F8 229 69
50 2 8 Macro 119 69
90/2 8 Macro 199 69
21-35 269 69 24-50 124 69
28 70 UC 74 69
35-70 59 69 28 200 4 0 149 88
35-135 F3 5 99 69 35-105 F3 5 79 69
NEW 35 135 UC 119 69
55-200 AF 148 88 70-210 UC 74 69
75-200 f2 8 Macro 169 69
75-200 f4 0 74 69 75-300 f4 5 129 69
APO 180/5 6 229 69
APO 180/2 8 629 69
APO 300/2 8 1799 69
APO 400/5 6 274 69
APO 500/4 5 2499 00
APO 500/7 2 388 69
APO 1000/F8 2750 00
APO 50-200 149 69
APO 70/210 169 69
NEW APO 70-210 2 8 529 69
APO 75-300 4 5 198 69
1 4 Teleconverter 134 95
Above lenses for FUJI mt
Other mts may vary in price

	MAXXUM	NIKON	EOS
21-35	289 95	289 95	294 95
28 1 8	158 69	164 69	164 69
24 2 8	98 69	108 69	142 69
28-70	74 69	[illegible]	118 69
28-70 2 8	224 69	224 69	249 69
35-135	134 69	134 69	149 69
50 2 8/Macro	128 69	128 69	174 69
90 2 8 Macro	214 69	214 69	278 69
75-300 4 5 Macro	148 69	148 69	154 69
APO 180 2 8	629 69	629 69	634 69
APO 180 5 6	229 95	229 95	259 95
70-210	89 99	99 99	129 69
APO 75-300	219 69	219 69	274 69
APO 70-210	179 69	179 69	179 69
APO 300/2 8	1949	1949	2050
APO 400 5 6	354 69	354 69	404 69
APO 500 7 2	374 95	389 95	419 95

SIGMA CAMERAS & FLASHES
28 AF 123 95 70 AF 129 95
100 AF 134 95 280 F 59 69

SAMYANG

28/2 8 44 95 500/8 89 95
18-28 119 95 28/70 79 95
28/200 139 95 60/300 119 95
70/210 79 95 100/500 209 95
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70/210 Max/Nikon 89 95

TAMRON

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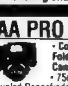

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50/1 8 53 13 100/F2 349 69
50/1 2 238 13 135/2 8 259 69
100/2 8 159 13 180/2 8 569 13
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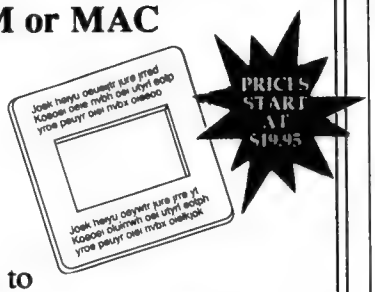

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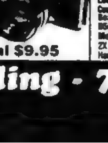

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improvements, and we weren't disappointed. The Zeiss 15x60 has long been

the darling of a small but sophisticated group of nature enthusiasts who consider it ideal for long-range glassing. It did, however, have a shortcoming in that a relatively short eye relief made it less useful for eyeglass wearers. The redesigned model, called the Zeiss 15x60 B/GA, remedies that problem with high-eyepoint eyepieces and soft rubber eyecups, giving eyeglass wearers a full field of view. Weighing 55.7 ounces and measuring 7.4 inches high by 8.7 inches wide, this is the most compact binocular in its class—and one of the best. A very high twilight factor of 30 and Zeiss' super efficient T* multicoating make it ideal for low-light conditions, and at 15X it doubles nicely as a binocular and spotting scope. An accessory tripod adapter is available. Carl Zeiss Optical, Inc., 1015 Commerce Street, Petersburg, VA 23803; Phone: (800) 338-2984.

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(Note: Regarding the above, optics buyers need to know that "Carl Zeiss Jena" and "Carl Zeiss, Germany"—known as "Carl Zeiss Inc." in the United States—are two entirely different companies with entirely different products. Carl Zeiss, Germany is a former West German company, which was founded by Zeiss engineers who fled to the west when Germany was divided at the end of World War II. Therefore, when purchasing a "Zeiss" product, be sure you know what you're getting. The Carl Zeiss, Germany products will carry the Zeiss name on the product and the packaging. Whereas, products from the former East German company may carry the names "Aus Jena," "Carl Zeiss Jena" or "Zeiss Jena.")

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Motor Drive MA 299.95
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Nicad Pack MA 79.95
LC-1 Set 139.95 LC-2 Set 94.95
External Battery Pack A Set ... 69.95
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CANON MACRO SYSTEM & ACCS

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FD 25 Tube 51.95 FD 50 Tube 58.95
Extension Tube M Set 39.95
Van-Extension Tube Set 59.95
Macrophoto Adapter 27.95
Macrophoto Coupler 49.95
Reverse Ring for Canon 19.95
Photo Micro Unit F 44.95
Auto Bellows w/Cable Release 184.95
Slide Duplicator 35-52 Kit 90.95
Slide Duplicator 1:1 49.95
Zoom Slide Duplicator 69.95
Zoom Duplicator w/Macro 99.95
Automatic Extention Tube Set 79.95
Focus Rail 79.95 Dup-G 39.95
Macro Stage 39.95 Macro Auto Ring 39.95
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Magnifier R or S 29.95
Screw MT to Canon Adapter 19.95
C Mount Adapter for Canon 24.95
Camera Holder F-4 39.95
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CS 220 29.95 CS 140 19.95
CS 14 14.95 CS 15 14.95
Dental Eye II 919.95
AC Adapter/Eye II 49.95
Quartz Data Back/Dental I 149.95
2X Lens for Dental Eye 74.95
100 DX Medical Lens 509.95

YASHICA LENSES

15/2.8 349.95 35-70 69.95
28/2.8 79.95 28-80 99.95
50/1.9 29.95 35-105 109.95
50/1.4 149.95 42-75 64.95
28-50 149.95 75-150 89.95
2X Converter 39.95 75-200 99.95
FXD/FX-103 Winder 59.95
FR Winder 84.95 Focusing Rail 49.95
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Command Back E-1 149.95
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Hand Strap E-1 for Booster 23.50
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Nicad Charger E-1 /Nicad Pack 189.50
EOS-1 Book Art of the Image 23.50
Focusing Screen f/EOS-1 25.95
Canon Case/EOS-1 54.95
CANON 4 YEAR EXT'D WARRANTY 44.95

	Body	f1.8	35-80
EOS-A2	CALL	CALL	CALL
EOS-A2E	CALL	CALL	CALL
EOS-10s	324.95	384.95	424.95
EOS-RT	329.95	389.95	429.95
EOS-630	209.95	269.95	309.95
EOS ELAN	329.95	389.95	429.95
EFM	159.95	194.95	229.95
EOS Rebel II	179.95	234.95	279.95
EOS Rebel S II	234.95	294.95	324.95

Rebel w 35-80w 200E Flash Kit 289.95
Rebel S w/35-105 Kit 379.95
4 Year Extended Warranty 29.95
630 QD 219.95 650 QD 209.95
EOS ELAN Kit w/28-80 USM 569.95
ELAN Kit w/35-105 USM 549.95
CANON Shooting Vest 39.95
Case For EOS 19.95 & up
CANON EOS Case S,L,LL 39.95
Case for A-2 47.95 EOS Bag 39.95
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CANON EF LENSES

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28/2 8 144.95 35-70/3 5 89.95
35/2 0 194.95 50-200/3 5 189.95
50F2 5 Mac 274.95 70-210 F4 0 149.95
135/2 8SF 269.95 75-300 F4 0 184.95
35-70/3 5A 74.95 80-200 F4 5 129.95
35-80 99.95 TS-E 24/3 5 1099.95
35-105 4 5 127.95 TS-E 45/2 8 1099.95
35-105/3 5 179.95 TS-E 90/2 8 999.95
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1 7 Converter for EOS 64.95
AF Extention Tube for EOS 64.95
Extension Tube Set For EOS 109.95

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35-80 F4 129.95 100 F2 0 309.95
35-105/4 5 179.95 75-300/4 0 224.95
35-135 F4 0 284.95 80-200/4 5 194.95
28-80/3 5 229.95 70-210/3 5 259.95
28-105/3 5 334.95 100-300/4 5 289.95
20-35/3 5 439.95 50/1 4 309.95
Macro Lens Mount Conv FD-EOS 69.95
T Mount Adapter for EOS 19.95
Extension Tube EF-25 84.95

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50/1 0 L 1999.95 28-80/2 8 L 1144.95
85/1 2 L 1279.95 35-350/3 5 L 1799.95
200/2 8L 579.95 80-200/2 8 L 999.95
200/1 8 L 3399.95 100-300/5 6 L 499.95
300/4 L 829.95 2X APO 239.95
300/2 8 L 3499.95 1 4X APO 309.95
500/4 5 L 4599.00 EF 400/2 8 L 5599.95
600/4 L 6899.95 EF 400/5 6L 1349.95

FLASH & ACCESSORIES

300EZ 104.50 430 EZ 199.95
160 E 34.95 200 E 49.95
Off Camera Shoe Cord 44.95
Nicad Pack TP w/Charger 99.95
New Compact Batt Pack 99.95
Transistor Pack E 104.95
Transistor Pack w/Nicad E 199.95
Quartz Data Back E 54.50
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Screen 19.95 ML-3 219.95
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GR-10 Grip 34.95 GR-20 38.95
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Bar Code Reader E w/booklet 42.95
Bar Codes 11.50 RC-1 Remote 18.95
Dioptric Lens E 12.95

CANON LENS CASES

LHB8 14.95 LHB9 14.00 LHPC8 12.00
LHB12 18.00 LHB15 18.00 LHA17 18.00
LHC10 14.00 LHP89 14.00 LHC13 18.00
LHC16 29.95 LHC19 24.50 LHC21 24.50
LHC24 29.00 LHD12 29.95 LHD13 29.00
LHD14 29.00 LHD16 29.95 LHD18 32.00
LHD23 34.00 LHD26 41.95 LHD29 59.00
ESC13 26.95 ESC17 26.95 ESC20 26.95

CANON LENS HOODS

BW-52 A,B,C, BS-52 BT-52, BT-52B 19.95
BS-58 BT-58 BW-58C, BW-66 19.95
ET-54 EW-54 EW-60 EW-62 ES-62 ET-62 19.95
EW-65, EW-63 ES-65 ET-65, EW-68A, B, 19.95
ES-71 EW-75B EW-79B EW-60B, ET-60 19.50
EW-83 ES-79 EW-75, EW-79 EW-78 29.00
BW-72 24.50 BW-72B 26.95 BT-72 .... 30.95

CANON FILTERS

	49	52	58	72
Sky/UV	9.50	9.50	9.90	17.50
ND-0 3, -0 6	9.50	9.50	9.95	18.50
For B&W	9.50	9.50	9.95	18.50
For Color	9.95	9.50	9.95	18.50
FCB/FCD	17.00	19.95	29.95	44.50
Polarizer	14.95	14.95	19.95	29.95
Circular Polarizer	—	57.95	66.95	84.95

77mm Circular Polarizer 124.95
34mm or 48mm Gelatin Filter Holder 54.95
52 or 58mm Gelatin Filter Holder 15.50
72mm Gelatin Filter Holder 19.95
52 or 58mm Softmat #1/or#2 29.95
48mm Circular Polarizing 179.95
34mm Drop In Filters 34.95
52mm Close Up-240 or 450 54.95
58mm Close Up-450 29.95
58mm Close Up Lens 500T 79.95

YASHICA 230 AF

	Body	w/f1.8	w/28-70	w/28-85
230 AF	184.95	249.95	309.95	309.95
230 Super	214.95	279.95	334.95	414.95
300 AF	224.95	CALL	CALL	CALL

PZ 28-70 149.95 PZ 70-210 199.95

YASHICA AF LENSES

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50/1 8 69.95 24/2 8 279.95
60/2 8M 379.95 DA-2 59.95
28-85 189.95 AF 1 6X 119.95
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28-70 129.95 75-300 289.95
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SIGMA/YASHICA AF

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75-300 .... 189.95 400/5 6 299.95

Nikon

Nikon Advanced Systems Dealer

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16/2 8 599.95 135/2 629.95
18/3 5 849.95 135/2 8 279.95
20/2 8 419.95 135/2 8 E 94.95
24/2 8 299.95 200/4 304.95
28/2 8 269.95 500/8 N 599.95
24/2 409.95 1000/11 1099.00
28/2 449.95 28-85 419.95
28/3 5 PC 849.95 35-70/3 3 189.95
35/1 4 489.95 35-105 389.95
35/2 264.95 35-135 399.95
35/2 8PC 529.95 35-200/3 5 649.95
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58 Noct 979.95 TC-14B 479.95
85/1 4 634.95 TC-201 224.95
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300/4 5 ED 779.95 600/4 ED 5099.95
300/2 8 ED 2799.95 500/4 ED P 3599.95
400/5 6 ED 1349.95 800/5 6 ED 4749.00
400/3 5 ED 2999.95 50-300/4 5 ED 1999.95
180-600 F8 ED Zoom 6899.95
1200-1700 F5 6-8 ED 54 999.95

POWER WINDER W/GRIP

(For Nikon FA, FE-2, FM-2)
• Single or continuous
• LED Indicator for On
• Auto Shutter at Film End

$44.95

Winder for FG/FG-20/EM 39.95

NIKON VIEWFINDERS F-3/F-4

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DW-3 73.95 DW-4 159.95
DA-2 259.95 DR-3 98.95
DP-20 374.95 DA-20 484.95
DW-20 153.95 DW-21 274.95
DG-2 Magnifier 36.50 Eyecup 8.50
Correction Eyepiece 14.95

NIKON FOCUSING SCREEN'S

Screens F-3 28.95 Screens F-4 37.95
Screens 8008S 24.50 FE-2 FA, FM-2, 26.95
Screens 2020, 2000, 8008, 22.50
Screens N90 26.95

NIKON MACRO SYSTEM

55/2 8 264.95 105/2 8 509.95
200/4 649.95 PN-11 79.95
PK 11A, 12, 13 48.95
PB-6 219.95 PS-6 114.95
PB-6D 34.95 PB-6E 119.95
PB-6M 34.95 AR-4, 7 39.95
PF-4 479.95 PG-2 169.95
BR-4, 6 37.95 BR-2, 3, 5 18.95
120/4 Medical Nikkor 1149.95
LD-2 114.95 LA-2 164.95
52mm Close-up Lens ea. 24.95
62mm Close-up Lens ea. 44.95

NIKON FLASH SYSTEM

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SB-16 209.95 AS-1 4 24.95
SB-17 139.95 AS-7 54.95
SB-20 169.95 AS-6 37.95
SB-21 339.95 AS-10, 11 29.95
SB-22 109.95 SC-12 94.95
SB-23 79.95 SC-13,14 42.50
SB-24 274.95 SC-15 17.50
SB-25 Call SC-17, 24 49.95
AS-15 16.95 SC-18, 19 27.50
AS-8/AS-9 104.9 SC-23 89.95
SD-8 Power Pack 94.95

F-4 BATTERY PACKS

MB-20 36.50 MB-21 114.95
MB-22 264.95 MB-23 279.95
MN-20 99.95 MH-20 199.95

AF NIKKOR LENSES

20/2 8 424.95 PN-II 79.95
24/2 8 264.95 24-50/3 3 339.95
28/2 8 164.50 28-70 249.95
35/2 259.95 28-85 339.95
50/1 4 199.95 35-70 139.95
50/1 8 64.95 35-105 339.95
60/2 8 Mac 329.95 35-135 349.95
85/1 8 269.95 70-210 229.95
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105/2 8 AF Micro 489.95
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2 x Con 79.95 TC-16A 169.95

D-TYPE AF NIKKOR LENSES

16 F2 8D CALL 20-35/2 8D CALL
28 F1 4D CALL 70-210 D 284.95
28-70/3 5 D 309.95 35-70/2 8D 599.95
TC 14E 429.95 TC20E 469.95
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AF-1 300 F2 8D ED IF CALL
AF-1, 600 F4D ED IF Call
AF-1 400 F2 8D CALL

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CF-37 29.95 CF-38A 29.95
CF-39 39.95 CF-40 44.95
CF-45 42.95 CF-46 46.95
CF-41 94.95 CF-42 124.95
CF-43 139.95 AH-4 46.95
CF-47 48.95 CF-48A 34.95
CF-30 34.95 CF-27 49.95
CF-22 60.00 CF-28 49.95
Case For FM,EM N2000 14.95

NIKON DATA BACK'S

MF-4 769.95 MF-6B 84.95
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MF-15 199.95 MF-22 114.95
MF-16 149.95 MF-23 369.95
MF-18 244.95 MF-24 3999.9
MF-19 154.95 MF-25 CALL
MF-20 66.95 MF-26 CALL
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MK-1 119.95 MC-3,11 29.95
MH-2 109.95 MT-2 649.00
MN-2 104.95 MR-3 28.95
MA-4 399.95 MR-2 24.95
MW-2 1249.95 AH-3 24.50
ML-2 249.95 AP-2 64.95
ML-3 134.95 DB-2 44.95

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CL-13, 20 29.95 CL-35A 29.95
CL-15 26.95 CL-38 34.95
CL-32,22 29.95 CL-36, 40 39.95
CL-30,31,41 22.95

COMPARTMENT CASES & STRAP

FB-8 229.95 FB-17 49.95
FB-14 149.95 AN-4 Y or B 14.95
FB-16 79.95 AN-6 Y or W 19.95

NIKON FILTERS

	52	62	72	77
L37C	19.95	28.95	54.95	64.95
L1BC	19.95	31.50	49.95	—
Color	14.95	31.95	39.95	59.95
ND	14.95	—	49.95	—
Soft Focus	39.95	64.95	74.95	—
Circ Pola	54.95	79.95	124.95	129.95
82 L37C				69.95

95 L37C 69.95 95 Color 69.95
122 Color 79.95 122 L37C 114.95
AF-1 26.95 AF-2 43.95

MINOLTA

SPXi w/35-80 w/2000i Flash CALL
SPXi w/28-80 w/2000i Flash CALL

	Body	f1.7	f1.4
X-700	184.95	239.95	314.95
X-370N	134.95	199.95	269.95
X-9	CALL	X-570	CALL

Hove Books for X-9, X-700 X370 19.95

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16/2 8 419.95 600/6 3 APO 1999.
24/2 8 199.95 800/8 1099.95
24/2 8 VFC 374.95 1600/11 2499.95
28/2 8 109.95 24-50/4 309.95
28/2 289.95 24-35/3 5 214.95
35/2 8 Shft 849.95 28-70 109.95
50 Macro 219.95 28-85 239.95
50/1 7 49.95 35-105 244.95*
50/1 4 129.95 35-135 309.95*
35-70 119.95 70-210/4 189.95
85/2 8 Soft 499.95 70-210 F4 5 109.95
100 Macro 344.95 70-300 189.95
135/2 8 109.95 100-300 259.95
135/2 369.95 75-150 F499.95.
135/3 5 54.95 100-500 APO 1549
200 F4 64.95 2X 300L 89.95
200/2 8 434.95 2X 300S 199.95
300 F4 5 49.95 500 f8 469.95

FLASHES

200X 58.50 220X 24.95
132X 64.94 80PX Mac 209.95*
280 PX 79.95* 132PX 99.95
320 84.95 320X 129.95
NC-2 Charger & Batt 29.95
Panel Set 360PX/320X/320 49.95
Macro Flash 1200 219.95
Bounch Reflector Set 28.50

MINOLTA ACCESSORIES

MD-1 Motor Drive 189.95
Power Grip II 139. IRI Set 139.95
Cable FB, CD, EX, OC,AW,MD, 27.95
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Winder for Minolta 34.95
Winder G 94.95 Winder D 119.95
TR-1 Tripod 39.95 100 4 Bellows 189.95
Angle Finder 82.95 Magnifier 33.50
Remote Cord S 29.95 Cord L 34.95
Compact Bellows 74.95 Bellows III 84.95
Bellows IV 89.95 12 5 Bellows 189.95
Reverse Ring 14.95 Macro Stand 49.95
Copy Stand II 89.95 Monocular Conv 59.95
M-1 Adapter 29.95 M-2 Adapter 39.95
NEW Copy Stand III 159.95

MOTOR DRIVE & BACKS

Auto Winder 90 for 9000 144.95
MD-90 209.95 BP-90 79.95
NP-90 Set (nicad & charger) 149.95
Focusing Screen 7000/9000 24.95
Program Back 70/90 144.95
Program Back Super 70 269.95
Program Back Super 90 289.95
EB-90 (100 frame exp back) 699.95*
Film Magazine Set EB-90 209.95*
Film Loader FL-90 159.95
Forscher Back for Maxxum 599.95
Slide Copy Unit 1000 184.95
Macro Stand 1000 149.95

MINOLTA FILTERS

	49	55	62	72
Sky/UV	17.50	18.50	34.95	38.50
Color Filters	17.50	19.90	37.50	39.95
Polarizing	39.95	39.95	—	94.95
Circ Polarizing	39.95	47.95	69.95	99.95
Clos-Up Lens	24.50	24.95	—	—

72mm Gelatin Filter Holders 39.95

	Body	f1.7	f1.4
9000	369.95	429.95	519.95
7000i	284.95	329.95	414.95
8000i	294.95	359.95	439.95
5000i	189.95	249.95	339.95
5000	149.95	214.95	299.95
New 2Xi	164.95	229.95	294.95
New 3Xi	199.95	259.95	339.95
New 5Xi	319.95	384.95	449.95
New 7Xi	424.95	489.95	554.95
New 9Xi	664.95	724.95	799.95

3xi QD 249.95 5000 QD 179.95
5Xi QD 374.95 8000i QD 349.95
7Xi QD 489.95 5000i QD 219.95
9Xi QD 719.95 7000i QD 299.95
5200i white 219.95 35-105/3 5 White 199.
AA Battery Pack B-9Xi 84.95
Holding Strap for 9x-i 64.95
Holding Strap for 7xi 39.95
Holding Strap/7000i 8000i 29.95
AA Battery Holder 7000 18.95
Lithium Battery Holder 7000 18.95
Case for Maxxum 18.95
Panorama Adapter Set 24.95
Maxxum Video Instruction Tape 14.95
Hove Books f/Maxxum Cameras 19.95
Insulated Case 89.95
Reflex Photography Book 18.00

MAXXUM AF LENSES

16/2 8 549.95 200/2 8 APO 699
20/2 8 399.95 300/2 8 APO 2699.
24/2 8 219.95 600 APO 4800.
28/2 319.95 24-50/4 249.95
28/2 8 119.95 28-85/3 5 249.95
35/1 4 574.95 35-70/4 119.95
35/2 204.95 35-105 154.95
50/2 8M 269.95 70-210 139.95
50/1 4 139.95 75-300 249.95
50/1 7 59.95 80-200/2 8 869.95
85/1 4 549.95 100-200 99.95
100/2 8M 419.95 2X APO 269.95
100/2 319.95 1 4X APO 259.95
135/2 8 119.95 2X MA 114.95
New AF 80-200 F2 8 APO 1179.95

SERIES i & xi LENSES

500/8 384.95 70-210 109.95
28-70/2 8 974.95 80-200 149.95
28-80Xi 159.95 80-200XI 164.95
28-105Xi 279.95 100-300 264.95
35-80 109.95 100-300Xi 289.95
35-105 188.95 1 7X Conv Xi 59.95
35-200xi 474.95 PB-7 149.95
AF 3X-1X Macro Zoom 1129.95

MAXXUM ACCESSORIES

Data Back DB-3, DB-5, DB-7, QD-7 84.95
Q,D Back for 9XI 69.95
Creative Expansion Cards 19.95
MD to Maxxum Adapter 34.95
AF Extention Tube 25 59.95
Auto Extention Tube Set 99.95
Reverse Ring for Maxxum 19.95
T Mount for Maxxum 17.50
1 4X Conv 39.95 1 7X Conv 59.95
2X Converter 59.95 IR-1 Set 139.95
External Battery Pack EP-70 34.50
RC 1000S 27.95 RC 1000L 32.95
Focusing Screen 7XI 9XI 7000i 8000i 24.95

MAXXUM FLASHES & ACCS

314i 29.95 316i 37.95
2000i 69.95 2000xi 44.95
3200i 99.95 3500xi 119.95
5200i 194.95 5400xi 234.95
1200AF-N 244.95 EP-I Pack 104.95
1800 AF 54.95 2000 AF 89.95
4000 AF 199.50 CG 1000 Grip 149.95
Wireless Remote Flash Controller 79.95
Bounce Reflector Set 29.95
TC-1000 Triple Connector 34.95
Off-Camera Cable OC-1100 27.50
Off-Camera Shoe OS-1100 27.50
FS 1200 Shoe 24.50 FS-1100 Shoe 24.50

UNDERWATER PHOTO EQUIP.

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28/2 8 Call 50/2 8 Call
20-35/2 8 Zoom Call
SB-104 Speed Light Call
MC-100 Remote Trigger Cord 184.95
Nikonos V w/35/2 5 549.95
Nikonos V Body 429.95
Original Nikonos Case 39.95
Hard Shell Travel Case 69.95
15/2 8 1199.95 DF-11 229.95
20/2 8 569.95 28/2 8 LW 199.95
28/3 5 UW 264.95 80/4 UW 269.95
SB-102 Outfit w/Case 829.95
SB-103 Outfit w/Case 399.95
Nikonos Close-up Kit 159.95
Case for Close-up Kit 44.95
DF-10 64.95 DF-12 129.95
28mm/35-80mm Finder 19.95
Double TTL Sync Cord #10204 109.95
Double Bracket Set #10201 239.95
Extension Arm Set #10203 109.95
Sensor Holder #10202 49.95
On Land TTL Sync Cord #10205 59.95

SEA & SEA NIKONOS ACCESSORIES

15/3 5 764.95 20/3.5 359.95
SWL-16 Conversion Lens 179.95
Extension Tube w/Framer 54.95
YS-300 STROBE 879.95

SEA & SEA

Motor Manne II Explorer Kit 1169.95
Motor Manne II Endeavor Kit 1649.95
Motor Manne II 35SE 319.95
Manne I 35SE 219.95 MX-10 219.95
Close-up 39.95 Macro Lens 69.95
20m SWL Call 16m SWL Call
35mm Ext Tube 1, 2, 3 ea. 59.95
YS 100 TTL Call YS 150 Call
YS 20 Call YS 300 849.95
YS 50 TTL 249.95 YS-40 149.95
20mm Lens w/Sportsfinder 149.95

CHINON

	Body	f1 9	f1 4
CP-7M	159.95	199.95	239.95
CP-5	129.95	169.95	199.95

28-70 AF 99.95 70-210 AF 199.95
35-135 AF 249.95 AFS-120 AF 19.95
3 Year Extended Warranty 9.95
S-250 29.95 S-380 74.95
Winder 610 59.95 Winder 600 74.95

CONTAX

167 MT Call RTS III Call
NEW S-2 Call NEW S-T Call
T-2 w/case & batt 599.95
T-2 Black Call T-2 Gold Call
Data Back for T-2 74.95
Contax Camera Case 139/159 24.95
Contax Cases to fit w Winder 49.95
Contax Cases to fit w DataBack 49.95

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60/2 8 Mac Call Mutar 2X 299.95
15/3 5 CALL 139 Winder 59.95
16/2 8 CALL RTF 540 279.95
100/2 8 MacroCall D-7 219.95
200/4 439.95 D-4, D-5, 104.95
40-80 669.95 D-6 64.95
250 Back 549.00 W-6 Motor 349.95
35/2 8 PC Call P-6 49.95
Contax to Hasselblad Adapter 139.95

ZEISS LENSES MM-MOUNT

18/4 Call 21/2 8 Call 25/2 8 Call
28/2 Call 28/2 8 Call 35/1 4 Call
35/2 8 Call 45/2 8 Call 50/1 7 Call
50/1 4 Call 85/1 4 Call 85/1 2 Call
100/2 Call 135/2 Call 135/2 8 Call
180/2 8 Call 200/4 Call 300/4 Call
35-135 Call 60/2 8 Call 300/2 8 Call
35-70 Call 28-85 Call 80-200 Call
Soft-Hood 18.50 Metal-Hood 24.95

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TLA20 39.95 TLA30 149.95
Cord 100 19.95 TLA280 159.95
1000SS 21.50 300SS 21.50
TLA Multi Flash Connector S 19.95
TLA Extension Connector S 19.95
TLA Attachment Adapter 14.95

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Infrared Con Set S 119.95
L-30 15.95 L-100 18.95
L-300 19.95 L-1000 19.95
Auto Bellows 169.95 Double Cable 19.95
Slide Copier 139.95 Focusing Rail 69.95
Macro Stand 84.95 Reverse Ring 24.95
Luminar Adapt 39.95 7 5 Extension 32.95
Extention Tube Set 159.95
Right Angle View Finder 109.95
Eye Cup 9.95 Magnifier 39.95

OLYMPUS

	Body	f1.8	f1.4
OM-4T	589.95	629.95	749.95
OM-88	149.95	159.95	269.95

OM Eye Cup #1 8.50
Om-88 Manual Adapter 28.80

OLYMPUS ZUIKO LENSES

16/3 5 499.95 100/2 389.95
18/3 5 479.95 100/2 8 204.95
21/3 5 269.95 180/2 2299.95
21/2 449.95 180/2 8 479.95
24 Shift 889.95 200/4 229.95
24/2 349.95 250/2 3499.95
24/2 8 239.95 300/4 5 399.95
28/2 339.95 350/2 8 3099.95
28/2 8 154.95 400/6 3 999.95
35 Shift 419.95 500/8 399.95
35/2 214.95 600/6 5 1499.95
35/2 8 129.95 1000/11 1499.95
50/1 8 67.95 50-250/5 449.95
50/1 4 179.95 65-200 214.95
50/1 2 264.95 2X A Con 119.95
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38/2 8 214.95 80/4 229.95
50/2 384.95 90/2 519.95
*135/4 5 w/lens hood 219.95
Telescopic Auto Tube 65-116 154.95
Auto Bellows 129.95 Slide Copier 84.50
Focus Rail 49.95 Double Cable 19.95
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T-28 Macro Single Flash 1 64.95
T-28 Macro Twin Flash 109.95
Macro Flash Shoe Ring 34.95
Power Control 129.95 6V Power Pack #2 34.95
Ring Cross Polarizer 99.95
Close-up for 80 Macro 69.95
Varimagni Finder 84.95
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OM-77 w/Grip	149.95	184.95	209.95

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28/2 8 79.95 28-85 149.95
50/1 8 29.95 35-70 64.95
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T-18 29.95 Manual Adapt 24.50
Data Back-200/100 44.95
SIGMA 35-70 79.95 28-70 114.95

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T-20 69.95 T-32 154.95
T-45 239.95 AC Adap 24.95
T-45 Nicad Batt & Charger 139.95
Bounce Grip II 119.95
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Zoom Adapter (T-32) 32.95
Color Filter Set (T-32) 19.95
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TTL Multi Connector 26.95

TTL AUTO CORDS

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2 meter 19.95 5 meter 24.95
Accs Shoe 1, 2, 3, 4 (specify) 19.95

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Winder II 99.95 Motor Dr II 284.95
Nicad Pack & Charger 164.95
Data Back 4 94.95 Forcher Pro Back 549.95

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For OLYMPUS OM-10, OM-1, OM-2,

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RICOH

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XR-10 109.95 XR-7MII 179.95

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50/2 0 34.95 Extention Set 59.95
50/1 7 62.95 Power Grip 64.95
Wireless Set 29.95 70-210 109.95
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For Canon EOS-1 w/Booster 745.95
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For Nikon F,F-2,FA,8008 615.00
For Nikon F-4,F-3,s/MD-4 634.00
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P-3 119.95 P-3N 129.95
P-30T 134.95 P-5 209.95

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1000/11 1029.9 2000/13 5 3999.95
400-600 Mirror Zoom 649.95*

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AF-260SA 59.95 AF-200 SA 54.95
AF-160 SA 29.95 AF-200S 49.95
AF-280T 119.95 AF-200T 59.95
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Cloudy-81A	22.95	24.95	29.95	47.95	49.95
Circular Polarizing	59.95	59.95	69.95	99.95	149.95
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RH-A60 24.95 RH-B60 24.95
RH-RA 19.95 RH-R8 19.95
RH-B70 29.95 RH-A77 29.95

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For PENTAX ME, ME SUPER, SUPER PROGRAM, PROGRAM PLUS,
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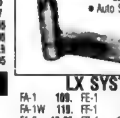
• Auto Shutter at Film End



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FA-1W 119. FF-1 63. FD-1 59.
FA-2 19.95 FB-1 139. FD-2 26.
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Nicad Pack & Charger 169.95
250 Film Back for LX 189.95
Dial Data Back LX/MX 49.95
LX Focusing Screens 19.95 & up
Grip A 14.50

KONICA

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TCX	204.95	249.95

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35/2 8 99.95 135/3 5 44.95
50/1 8 44.95 200/4 79.95
85/1 8 139.95 35-70 99.95
100/2 8 89.95 45-100 299.95
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21/4 1849.95 180/2 8 1999.95
24/2 8 1649.95 180/3 4 2299.95
28/2 8 1199.95 180/4 1399.95
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35/2 1299.95 350/4 8 CALL
35/4 Call 400/6 8 Call
35/2 8 799.95 400 F2 8 Call
35/4 1399.95 500/8 2399.95
50/2 449.95 35-70 1499.95
50/1 4 1499.95 28-70 799.95
60/2 8 1399.95 70-210 1699.95
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ELPRO For 100/2 8 APO Macro 429.95
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R Data Back 379.95 ELPRO 99.95
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M-6 Titanium Call 35/1 4 Titanium Call

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35/1 4 Asphe Call 28/2 8 1249.95
50/1 0 2100.00 50/1 4 1499.95
75/1 4 1849.95 50/2 0 589.95
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SIGMA

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18/3.5	279.95	279.95	279.95	279.95	—
21-35/3.5	333.95	333.95	333.95	333.95	—
24/2.8	78.95	121.95	161.95	121.95	121.95
24-50/4	148.95	148.95	188.95	148.95	148.95
28/1.8 Aspherical	186.95	186.95	186.95	185.95	—
35-80/4	87.95	84.95	99.95	84.95	84.95
50/2.8 Macro	150.95	150.95	199.95	150.95	—
90/2.8 Macro	241.95	241.95	312.95	241.95	—
28-70/3.5 UC	98.95	102.95	129.95	102.95	102.95
28-70/3.5 IA PZ	—	144.95	—	—	144.95
28-70/2.8	257.95	257.95	257.95	257.95	—
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NEW 28-105/4-5.6 UC	199.95	—	199.95	229.95	199.95
NEW 28-200/3.8-5.6 UC	239.95	—	239.95	249.95	239.95
35-70/3.5	69.95	74.95	—	74.95	74.95
35-135/3.5	129.95	153.95	168.95	153.95	153.95
35-135/4.56UC	136.95	147.95	157.95	147.95	147.95
55-200/4-5.6	—	—	129.95	—	—
70-210/4-5.6 APO	169.95	169.95	197.95	169.95	169.95
70-210/4 UC	98.95	102.95	145.95	102.95	102.95
70-210/4 IA PZ	—	139.95	—	—	139.95
70-210/2.8 APO	628.95	628.95	628.95	628.95	—
70-210/3.5 APO	189.95	219.95	299.95	299.95	—
75-200/3.8	129.95	119.95	—	139.95	134.95
75-300/4-5.6 DL	165.95	179.95	179.95	179.95	179.95
75-300/4.5-5.6	169.95	209.95	219.95	209.95	209.95
75-300/4.5-5.6 APO	209.95	273.95	325.95	273.95	—
75-300/4-5.6 APO UC	234.95	234.95	234.95	234.95	—
180/2.8 APO	719.95	719.95	739.95	719.95	—
180/5.6 APO	267.95	267.95	296.95	267.95	—
300/2.8 APO	2199.00	2199.00	2450.00	2199.00	—
400/5.6	199.95	219.95	289.95	224.95	224.95
400/5.6 APO	325.95	392.95	457.95	392.95	—
500/4.5 APO	2998.95	2998.95	3398.99	2998.95	—
500/7.2 APO	478.95	478.95	495.95	478.95	—
600/8 Mirror	314.95	314.95	314.95	314.95	314.95
800/5.6 APO	4399.00	4960.00	5159.00	4960.00	—
1000/8 APO	—	3859.95	3998.95	3859.95	—
1.4X Tele	—	155.95	155.95	155.95	155.95

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Includes 6 Year U.S.A. Warranty

	Minolta Maxxum	Nikon AF	Pentax AF	Canon EOS
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28-200	263.00	263.00	—	263.95
35-90/4	99.95	128.95	128.95	—
35-105/2.8 ASL	632.00	632.00	—	—
90-300/4.5	179.00	179.00	179.00	—
70-210/2.8	811.00	811.00	—	—
70-210/4	121.95	139.00	—	
90/2.5	299.00	299.00	299.00	—
300/2.8 LD	2299.00	2424.00	2299.00	—
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TOKINA

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28-70/2.8 ATX	269.95	269.95	269.95	309.95
28-70/2.8-4.5	99.95	99.95	94.50	149.95
28-80/3.5	99.95	99.95	99.95	—
28-70/3.5-4.5	89.95	89.95	79.95	—
35-70/3.5	79.95	79.95	79.95	
28-200/3.5-5.3	199.95	199.95	—	—
35-200/4.5-5.6	119.95	—	—	—
60-300/4.0-5.6	189.95	189.95	—	—
70-210/4.5-5.6	79.95	79.95	79.95	149.95
75-300/4.5	179.95	179.95	179.95	—
80-200/2.8	439.95	439.95	459.95	499.95
100-300/4.0	549.95	549.95	—	649.95
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70-210/4	114.95	114.95	114.95
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Camera Rapid Release 26.43

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Complete w/All Accs. As Supplied by Mfr.
28 AF .... 99.95 32 Z-2 .... 118.00
32 MZ-3 .... 144.95 40 MZ-4 .... 299.95
30 BCT-4 .... 79.95 45 CL-1 .... 184.95
32 BCT-4 .... 149.95 45 CL-1 N/C 234.95
32 CT-3 .... 114.00 45 CL-3 .... 229.95
32 CT-7 .... 169.95 45 CL-3 N/C 274.95
36 CT-3 .... 214.95 45 CL-4 .... 269.95
45 CT-5 .... 349.95 45 CL-4 N/C 319.95
60 CT-1 w/ Dryfit Batt 419.95
60 CT-1 w/ Nicad Batt 439.95
60 CT-4 w/ Dryfit Batt 529.95
60 CT-4 w/ Nicad Batt 549.95
Dedicated Cord 29.95
Dedicated AF Module 74.95
Remote Sensor 114.95
Heavy Duty Power Pack 119.95
Nicad Cluster & Charger Kit 57.95*
Reflect Screen .... 43.95 Tele Attachment 79.95
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Dryfit Batt .... 46.95 Nicad Batt 84.95

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5000 GT Top of the line 179.95
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280 FX .... 64.95 360 FXZ 74.95
300 TZ .... 74.95 360 TW 82.50
18-A .... 29.95 220 AZ 39.95
26-T .... 47.95 260-T 59.95
Shoe Slave .... 24.50 Eye 19.00
16 Manual .... 19.50 Suction Cup 27.5

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QUANTUM BATTERY SYSTEM
Fast Recycling, High Capacity
Power For Your Flash

Quantum Battery I 99.95
Bantam, Turbo Battery .... Call
Battery 1+, 2, 3, 4 .... Call

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System 6 (6v) 99.95
System 9 (9v) 129.95
Perma Pak Rebate 20.00

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Pocket Bouncer 17.95
Ultra Soft Bouncer 17.95
90-10/80-20 Bouncer 18.95
Big Bounce 26.95 Soft Box 24.50
Snoot .... 19.95 Pro Pak 54.95
Barn Door 22.50 Table Top 59.95
Insert .... 12.50 Glo-Notes 17.95
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STO-FEN
Omni-Bounce 17.50
Twin-Bounce 17.50
Light Cont. Roller 9.95
Five color Omni's 24.95
Sensor shield 283/285 .... 9.95

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GOSSEN
Pilot 2 .... 49.95 Ultra Spot 384.95
N-100 .... 79.95 Ultra Pro 539.95
Luna LUX 109.95 Scout 2 .... 39.95
Pen Lux .... 349.95 Luna Pro S 144.95
Luna Pro F 219.95 Luna Star F 239.95
Pro-SBC .... 188.95 Sixti Color 244.95
Multi Pro .... 299.50 Vari-Angle 54.95
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GKL-315 Halogen Light Source 749.95
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Enlarging Att 44.5 Microscope Att 44.
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Luna sphere 149.95 Micro Att 52.95
Probe Att 219.95 Color Att 249.95
Fiber Optics Probe 199.95
4130 Profi-Select TTL 739.95

CALCU-LIGHT
Light X .... 89.95 XP 89.95
Flash II .... 134.95 Flash S 84.95
SX-1 .... 27.50 DX-1 .... 17.95
HC-1 Case .... 14.50 FTS 9.95

MINOLTA
Auto Meter III 139.95
NEW Auto Meter IV F 239.95
Flash Meter IV (no batt.) 424.95
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New Color Meter III 799.95
Spot Meter F .... 324.95 Spot Meter M 279.95
Booster II Set 179.95
Mini Receptor 84.95
Flash Color Receptor 330.95
IR Receiver/Trigger 154.95
Data Receiver DR 1000 .... 179.95
5° Viewfinder 79.95 10° Viewfindr 54.95
Flat Diffuser .... 13.50 Syncro Cord 22.95
Spherical Diffuser 13.95

WEIN
Wein 500 Flashmeter 62.97
Wein 1000 Flashmeter 94.47

PENTAX
Spotmeter-V w/case 219.95
Spotmeter-V FL w/case 209.95
Digital Spot w/case 319.95

SOLIGOR
Digital Spot 189.95
Spot Sensor 139.95

VIVITAR
EFM-2 Flash Meter 99.95
#45 .... 49.95 #35 .... 34.95

SHEPARD
DM170 .... 94.50 FM1000 .... 141.72
FM-990 .... 100.77 FM-880 .... 79.95

BOWENS
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SSR Mark II (0211) 169.95

SEKONIC
248 .... 69.95 L-328 .... 214.95
L-158 .... 31.95 L-398 .... 84.95
L-188 .... 44.95 164 C 169.95
L-246 .... 74.50 L-718 .... 349.95
L-318 .... 129.95 L-778 .... 449.95
Viewfinder/318/328/718 .... 69.95
Sync Cord f/L-328, 488, 518, 718, 458 .... 19.95

SLAVES & RADIO SLAVES
Quantum Radio Slave #4 .... 204.95
Quantum Master Slave 49.95
Cullman SL-28 Slave Flash 37.95

WEIN
Peanut Universal Slave 14.95
Waxl Ultra Slave XL 44.95
Ultra Slave Mono Plug 54.95
Ultra Slave Flash SF-200 .... 57.95
WP-SSL Ultra Slave) 57.50
Micro Slave H Prung 19.95
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WP-PN-XL Peanut Slave 24.95
WP-HS-XL Hot Shoe Micro Slave 57.95
WP-XL8 Micro Slave 29.95
Micro Slave w/ Mono Plug 39.95
Cordless Remot control 14.95
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N3000 .... 99.95 N4000 .... 89.95
N3001 .... 79.95 N3003 .... 68.50
N3002 .... 68.50 N3004 .... 64.50
N6000 .... 99.95 N6002 .... 54.95

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BOGEN
3000 .... 64.95 3124 .... 104.95
3008 .... 24.95 3125 .... 119.95
3010 .... 79.95 3131 .... 199.95
3020 .... 89.50 3135 .... 219.95
3022 .... 99.95 3140 .... 199.95
3023 .... 119.95 3142 .... 209.95
3031 .... 164.95 3150 .... 244.39
3035 .... 179.95 3163 .... 111.95
3040 .... 164.95 3165 .... 99.95
3050 .... 199.79 3170 .... 89.95
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3062 .... 443.99 3191 .... 299.95
3065 .... 409.30 3194 .... 549.95
3116 .... 147.95 3210 .... 84.95
3118 .... 257.95 3220 .... 102.95
3120 .... 164.95 3240 .... 174.95
3122 .... 109.95 3410 .... 62.95
3123 .... 195.95 3430 .... 66.95
3155 Tripod Spread 19.95
3144 Video Shoulder Mt. 34.95

BOGEN ACCESSORIES
3056 Auto Dolly 78.95
3156 Folding Auto Dolly 112.95
3127 Portable Video Dolly 66.00
3137 Variable Leg Spread Dolly 79.95
3067 Deluxe Video Dolly 159.00
3145 Tripod Caddy 24.95
3279 25" Tripod Bag 29.95
3280 35" .... 36.95 3281 45" 46.95
3044 Tripod Carry Strap 12.95
3296 Quick Release 25.95
3289 Suction Grip w/Platform 79.95
3294 Suction Grip ⅜" Socket 39.95
3059 Side Arm 31.95 3146 Apron 16.95
3153 Dbl Hd Supp 53.95 3255 Shoe 17.95
3256 Spike .... 10.95 Video Shoulder 32.95

BOGEN HEADS
3009 .... 18.50 3055 .... 37.95
3025 .... 17.95 3057 .... 104.95
3026 .... 24.95 3063 .... 89.95
3028 .... 29.95 3066 .... 244.95
3029 .... 31.95 3160 .... 49.95
3030 .... 37.95 3126 .... 44.95
3047 .... 48.95 3232 .... 13.95
3130 .... 47.95 3265 .... 53.50
3038 .... 139.95 3262 .... 29.50
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3008 Table Top w/Mini Ball Head 26.95
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U112 .... 42.95 511QF 34.50
U212 .... 64.95 512QF 49.95
U112AF .... 79.95 523QF 69.95
U212AF .... 89.95 M322 .... 109.95
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503QF .... 49.95 Q-Post 6.95
504QF .... 64.95 Compact Hd 22.50
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Mini Pro .... 29.95 Mini Pro II 19.95
Pro Pod .... Call Clamp Head Call
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Mini F .... 44.95 VICT150 .... 29.95
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STRAT 450 .... 52.95 VICT460 .... 41.95
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Benbo 2 XL 211.02
Benbo 3 Low-Boy 148.02
Benbo 4 Low Boy EL 201.57
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Mono pod 95XL 62.97
Monopod .... 42.81 Propod 59.85
TREKKER .... 144.87 NATURALIST 144.87
Benbo Trekker w/head 164.95
B300 Trekker Panball Head 69.27
3007 Benbo Superball Head 129.12
B-3001 2" Standard Ballhead 59.82
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Sure Shot Tele Max Date 94.95
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Sure Shot Zoom Max Caption 169.95
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Case .... 16.95 SportsCase 26.95
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Weathermatic A 99.95
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Freedom II .... 46.95 Freedom II QD 56.95
Freedom III .... 69.95 Freedom III QD 109.95
Freedom Tele .... 84.95 Freedom Tele QD 109.95
Freedom Dual .... 64.95 Freedom Dual QD 74.95
Dual 60 .... 79.95 Dual 60 QD 86.95
Zoom 65 .... 114.50 Zoom 65 QD 129.95
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Freedom 100 .... 44.50 Freedom 100 QD 49.95
Freedom 200 .... 49.95 Freedom 200 QD 59.95
AF Tele .... 84.95 AF Tele QD 99.95
Freedom 101 .... 49.95 Freedom 101 QD 59.95
Freedom 202 .... 82.95 Freedom 202 QD 92.95
Filter Set for Freedom Tele 29.95
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Dis 400 .... 129.95 Dis 500 .... 129.95
Dis 900 .... 134.95 Dis 3000 .... 224.95
Dis 2000 .... 189.95 Mini Dual 109.95
DL-200 .... 99.95 DIS-180 .... 94.95
DL-400 .... 129.95 Dis-190 .... 104.95
Dis-1000 .... 144.95 DL-350 .... 184.95
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Tele Lens f/DL-400, 200, TW-300 .... 14.50

Konica
New Konica Aiborg 169.95
Hexar .... Call Kanpai 79.95
Tops .... 49.95 MT-100 .... 59.95
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Big Mini 89.95 Off Road 114.95
Big Mini w/Date 99.95
New Big Mini Zoom 134.95
2 Year Extended Warranty 9.95

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FC35 .... 79.95 TC-35 .... 129.95
MF 35 ST .... 89.95 MT-35 .... 169.95
AF-F .... 39.95 FC-E 84.50
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Standard Case 34.95
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Minicolor 15 exp .... 3.50 w/P..12.50
Minicolor 36 exp .... 4.99 w/P..19.95
Minicolor (400) 15 5.69 w/P..14.95
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Fuji Quicksnap 5.99
FUJI Quicksnap w/ Flash 9.95
FUJI Panorama 8.50
KODAK Funsaver 35 .... 6.50
KODAK Strech Panoramic 8.99
KODAK Weekend 35 .... 9.79
KODAK Funsaver w/ Flash 11.49
KODAK Portrait 35 .... 12.99
KODAK Telefoto 35 .... 9.95
KONICA Film in 35 .... 4.99

Nikon
Tele Touch .... 119.95 Touch 400 .... 139.95
Lite Touch .... 119.95 Touch 500 .... 119.95
Touch 200 .... 84.95 Zoom 800 .... 299.95
Touch 400 QD 159.95 Touch 600 .... 199.95
Sport-Touch 119.95 Smile Taker 64.95
Fun Touch .... 64.50 Nice Touch 49.95
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Zoom Touch 500s 175.95
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Genesis III 244.95 Genesis II 199.95
Genesis IV 299.95 Genesis QD 189.95
G-L .... 39.95 GL-S 64.95
Monami .... Call Belami AF 74.50
3501 .... 119.95 4001 .... 114.95
5001 .... 129.95 3001 .... 99.95
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Dual-P .... 79.95 Dual AF-P 89.95
Splash AF .... 84.95 Splash GX .... Call
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New Pocket Zoom 109.95
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105 Lens for Genesis 49.95
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IQ-115S .... CALL IQ-115 .... CALL
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IQ-60 .... 99.95 IQ-60XD 119.95
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PC-313 .... 44.95 PC-606W 59.50
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T-3 Super .... 99.95 Twin Tec 94.95
New T-4 .... 119.95 T-4 QD 129.95
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AW-Mini .... 89.95 AW-Mini D 99.95
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Portrait Flash Adapter 14.50
Samurai 4X 224.95
Tele Lens .... 56.95 Wide Lens 56.95
Close-up .... 33.50 CS-140 .... 24.50
SAMURAI 3X-Z/ZL 199.95
Tele 1.4X Converter 49.95

SIGMA
AF ZOOM CAMERAS
W/ Case & Battary
28 AF (28-50) 139.95
Super 70 (35-70) 154.95
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Wireless Remote 19.95
NEW 280 AF Flash f/EOS, Nikon AF, Maxxum i, Pentak AF 72.00

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FF-9 SD Limited 104.95
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Shotmaster AF Super 79.95
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Shotmaster Zoom Super 139.95
Shotmaster Zoom Super QD 149.95
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Shotmaster Zoom 70 .... 89.95
Ultra Dual .... 79.95 Ultra Zoom 119.95
Ultra Dual QD 89.95 Ultra Zoom QD 129.95
RZ-800 .... 134.95 FF8 WR 79.95
AF-100 .... 74.95 FF-3 .... 79.95
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2.2X Tele for FF-90 .... 39.95
Close-up & Tele Lens Set/FF 90/AF-70 29.95
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Wireless Shutter Release 24.50
1.5X Tele/Shotmaster 49.95
RC-10 REmote control 26.95
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*Mirai 35-135 .... 229.95
Mirai Zoom 3 .... 169.95
Mirai Zoom 3 QD 189.95
Mirai 38-105 Zoom 179.95
DB-105 Data Back 39.95
TC-150 Tele Lens for Mirai 3 .... 59.95
Teleconverter TC-200M 79.95
Wide Angle 28mm 59.95
Speedlight SL-301M 89.95*
Data Back DB-5M 59.95
Grip Extender 10. Grip Strap 19.95
Mirai 4 Year Ext. Warranty 29.95

Shotmaster Zoom 105 Plus 219.95
RC-3 Remote .... 19.95 RC-5 Remote 54.95
Panorama Adp. .... 9.95 Filter w/ Hood 14.95

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	Plain	w/ Grid	Split Image Plain	Split Image Grid
Nikon F/F2/F3	84.95	89.95	—	
Nikon FE, FA, FM-2 FE-2	53.50	57.50	54.00	58.00
Nikon 8008	54.95	59.95	—	
Canon T-90	53.50	57.50	54.00	58.00
Canon EOS-1	62.50	67.50	63.00	68.00
Canon EOS	53.50	57.50	54.00	58.00
Olympus OM	53.50	57.50	—	
Pentax LX	53.50	57.50	—	

OLYMPUS
Trip S .... 37.95 ECRU 229.95
Trip Junior .... 37.95 Go Camera 22.50
Trip Panorama .... 54.95 Zoom 200 .... 136.95
Trip 100 .... 37.95 Zoom 210 .... 134.95
Trip AF .... 49.95 210QD 149.95
Trip AF-S2 .... 64.95 Zoom 220 .... 159.95
Infinity Jr .... 59.95 Zoom 230 159.95
Infinity Twin 94.95 Infinity S 59.95
Stylus .... 104.95 Infinity Tele 99.95
Infinty .... 79.95 Infinity II 89.95
Infinity Cameras w/Date .... Call
Infinity Stylus Limted 174.95
NEW Infinity Stylus Zoom 164.95
New Super Zoom 3000 .... 224.95
Remote Control for Zoom 3000 19.95
Close-up or Tele Lens/Infinity 24.95
Infinity Super Zoom 300 .... 159.95
Infinity Super Zoom 330 .... 179.95
Data Back for 300/330 .... 29.95

IS-1 .... 319.95 IS-1 Quartz Date 349.5
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G-40 Flash 144.95
A-200 Tele Lens 54.95
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Macro Lens 34.95 Grip Strap 24.95
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IS-1 Gray Hard Case 57.95
IS-1 Location Case 59.95
IS-1 System Attache Case 69.95
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AZ-4 Top Rated 219.95
Tele Lens .... 69.95 L-30 Flash 79.95*
Data Back 49.95 Grip Strap 19.95

IS-3 DLX QD .... CALL
28 Wide .... 99.95 300 Tele 99.95
B Macro - Close Up Lens 74.95
Multi Synchro Flash Adapter 194.95
1.1 Macro Adapter 89.95
Grip Strap .... 31.95 RC 100 Remote 19.95
Panorama Adapter 24.50
3 Year Extended Warranty 24.95
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600SE Body 297.00
127/4.5 Standard Lens 272.00
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No. 73 Film Back 83.95

ONE FILM
New All Purpose Color Print Film
PB 135-24 (200) 3.79
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INSTANT FILM

	Single Pack	Twin Pack
SX-70	7.99	16.50
600 PLUS	9.00	18.00
SPECTRA	9.00	18.00
107	5.35	—
108	7.85	15.69
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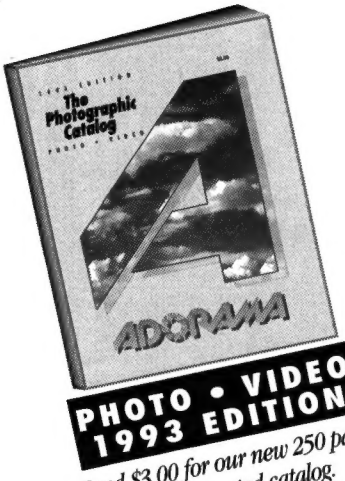

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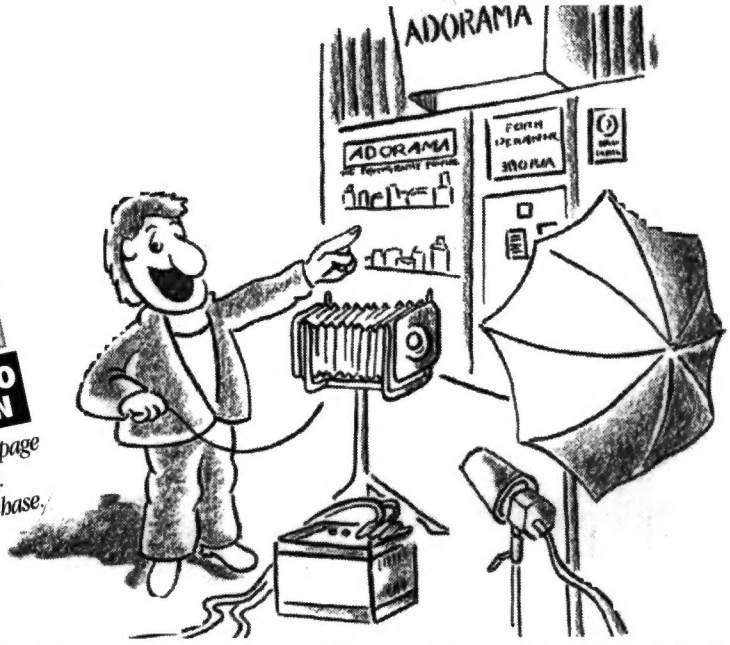

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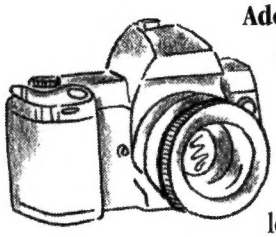

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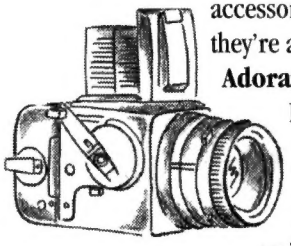

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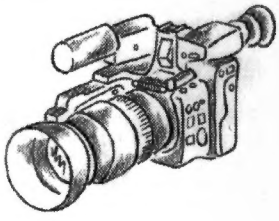

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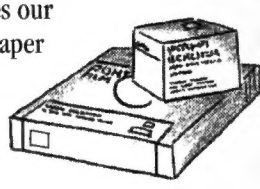

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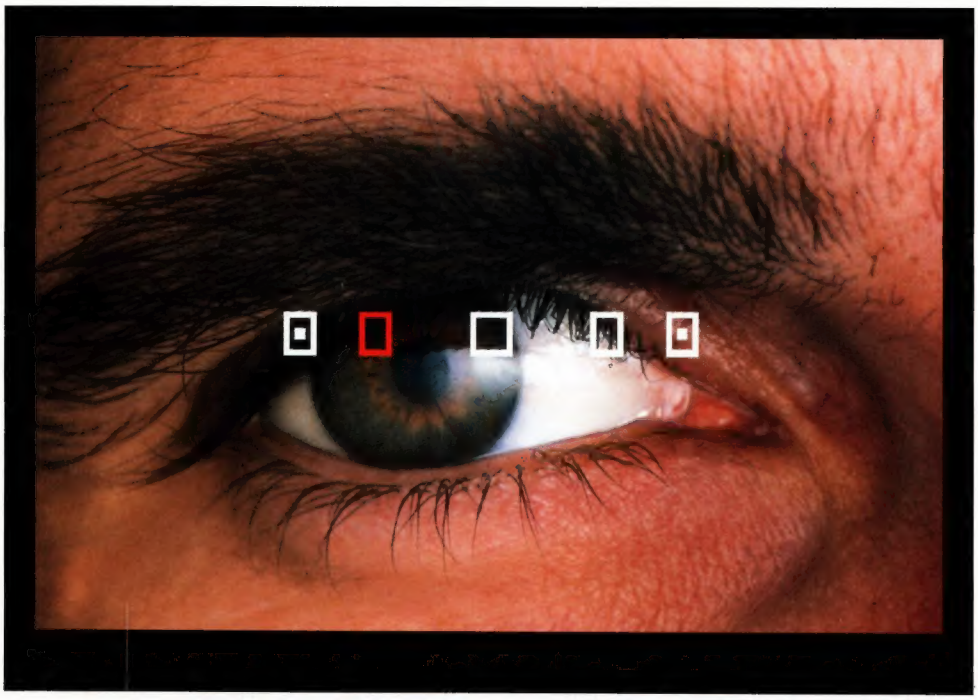

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